



THE INLAND PRINTER



September, 1946

A SPECIAL ISSUE DEDICATED TO THE CONVENTION OF THE
INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

Champion Helps You Plan More Golden Eggs



American industry and Champion paper have collaborated in history's greatest fifty years of industrial and business growth. Organized to provide better paper for early halftone printing plates, Champion since has paced the industry in developing and manufacturing more and better paper in all grades. Daily production now is more than two million pounds of coated and uncoated for letterpress and offset, business papers, envelope, cover, high finish package wrap, papeterie and specials. A line of such variety and quality that business everywhere uses it for the fine advertising and beautiful packages that lay the golden eggs.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO

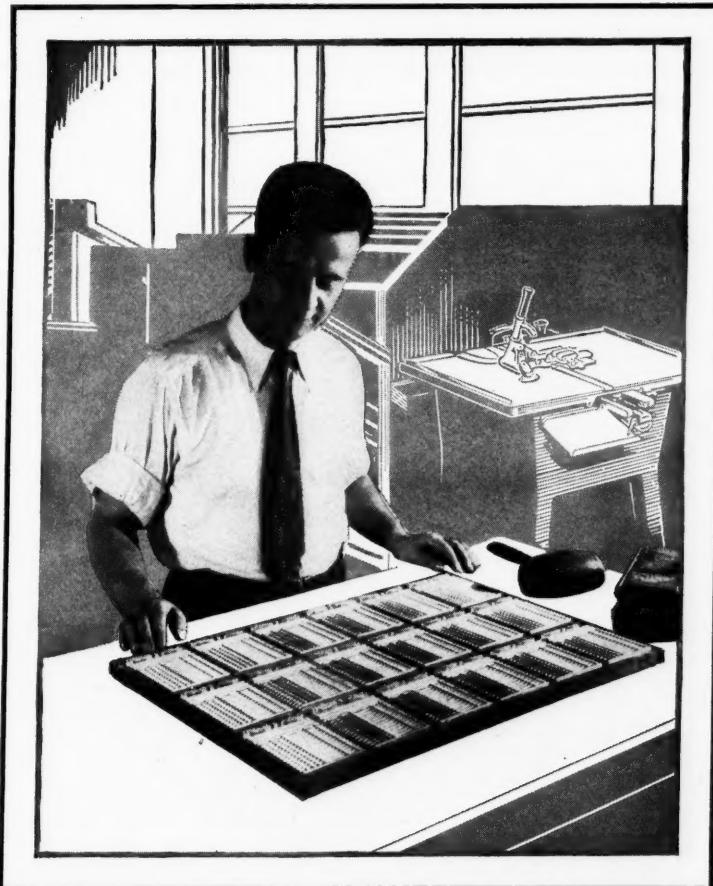


Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • DETROIT • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO



PUBLIC LIBRARY
SEP 11 1946
DETROIT

Compositor inspecting made-up
Ludlow multiple ruleforms

Ludlow Multiple Ruleforms For Profits

Ludlow-equipped printing plants have a decided advantage on ruleform jobs over plants limited to old-time methods, in that a large variety of work can be handled and important time schedules met that are practically impossible under other conditions.

Take for example a rush job in quantity, similar to that pictured above, where there is no time for electrotyping nor for a long press run. The compositor simply assembles the matrices for box heads and other type lines, as well as the rule lines, repeat-casting as many lines as will profitably utilize full press or sheet

capacity. They are quickly produced in any quantity.

The repeat-casting and make-up time are more than offset by distinct savings in the press running time and bindery operations, to say nothing of solid, square forms which speed handling and lock-up, and clean-cut, new sluglines which reduce press makeready time.

Many printers have installed Ludlow for this feature alone, and have found it equally profitable on display and miscellaneous composition. Let us tell you more about Ludlow multiple ruleforms—there is no obligation.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Ave., Chicago 14

Necessity
~~EXPERIENCE~~ IS A
GREAT TEACHER!



During the shortage,
thousands have learned
to prefer
better quality paper.



Buyers of printing who turned to high grade cotton fibre ledger, bond and index papers of necessity now specify these better grades as a matter of choice. These *quality* paper buyers represent desirable, profitable accounts. They are worth having now and will be even more valuable when competition is keener. Now is the time to sell them permanently on the high grade paper-buying habit. By selling higher quality at every opportunity, you are helping to develop loyal, dependable, satisfied customers for the future.

BYRON WESTON COMPANY • DALTON, MASS.
Makers of Papers for Business Records

Weston Papers



Gilt-Edge SECURITY

*Maximum gain from investment and
a high resale value are bonded assets of Miller Automatics
as attested by thousands of Miller users.*



**THE WARTIME ADVERTISEMENT REPRINTED ABOVE FIRST APPEARED YEARS
AFTER MILLER AUTOMATICS IN LARGE PLANT AND SMALL, STARTED RETURNING
MAXIMUM GAIN FROM INVESTMENT—AS WITNESS THESE TYPICAL EXAMPLES:—**

A Washington, D. C. publishing company — 6,500,000 impressions yearly average per each Miller Major.

A New York general printing concern — 4,500,000 sheets yearly (9,000,000 impressions) per press averaged from 8 Miller Two-Colors.

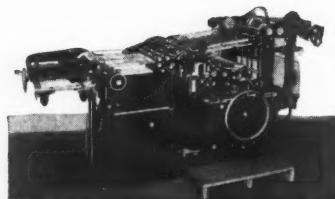
A Missouri carton company — over 5,000,000 impressions per press yearly average from 27 x 41 Miller Automatics including a Miller Cutter & Creaser.

A Michigan commercial printer — over 5,000,000 quality sheets (10,000,000 impressions) average per press yearly from 4 Miller Two-Colors.

A Pennsylvania box manufacturer — 5,250,000 impressions averaged per press yearly from 4 Miller Simplexes.

An Ohio publishing concern — 6,000,000 average sheets (12,000,000 impressions) yearly per press from 3 Miller Two-Colors.

PACE-SETTERS for Profitable Production



They give you more of everything you need...more speed, more volume, more impressional strength, finer register, better ink distribution, more versatility, and more profit.

ATF KELLYS

Eighty percent of all commercial printing jobs are within the capacity of the three Kelly sizes. Ask your ATF Salesman for details, or write for Commercial Samples of actual runs

ATF No. 2 KELLY (Illustrated at top)
handles sheets from 8½" x 11" to 24" x 35"

ATF No. 1 KELLY
handles sheets from 8½" x 11" to 22" x 28"

ATF C-KELLY
handles sheets from 7" x 10" to 17½" x 22½"

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey



When Writing These Advertisers, Please Mention THE INLAND PRINTER

FINE *Coated Paper* NEEDS NO OTHER NAME

The words "coated paper" have always meant the best printing surface available for realistic reproductions of fine half-tones. By "streamlining" the manufacture of coated paper, Consolidated not only improved its printing qualities but also reduced costs. This finer product, though sold at uncoated paper prices, remains coated paper and needs no other name.

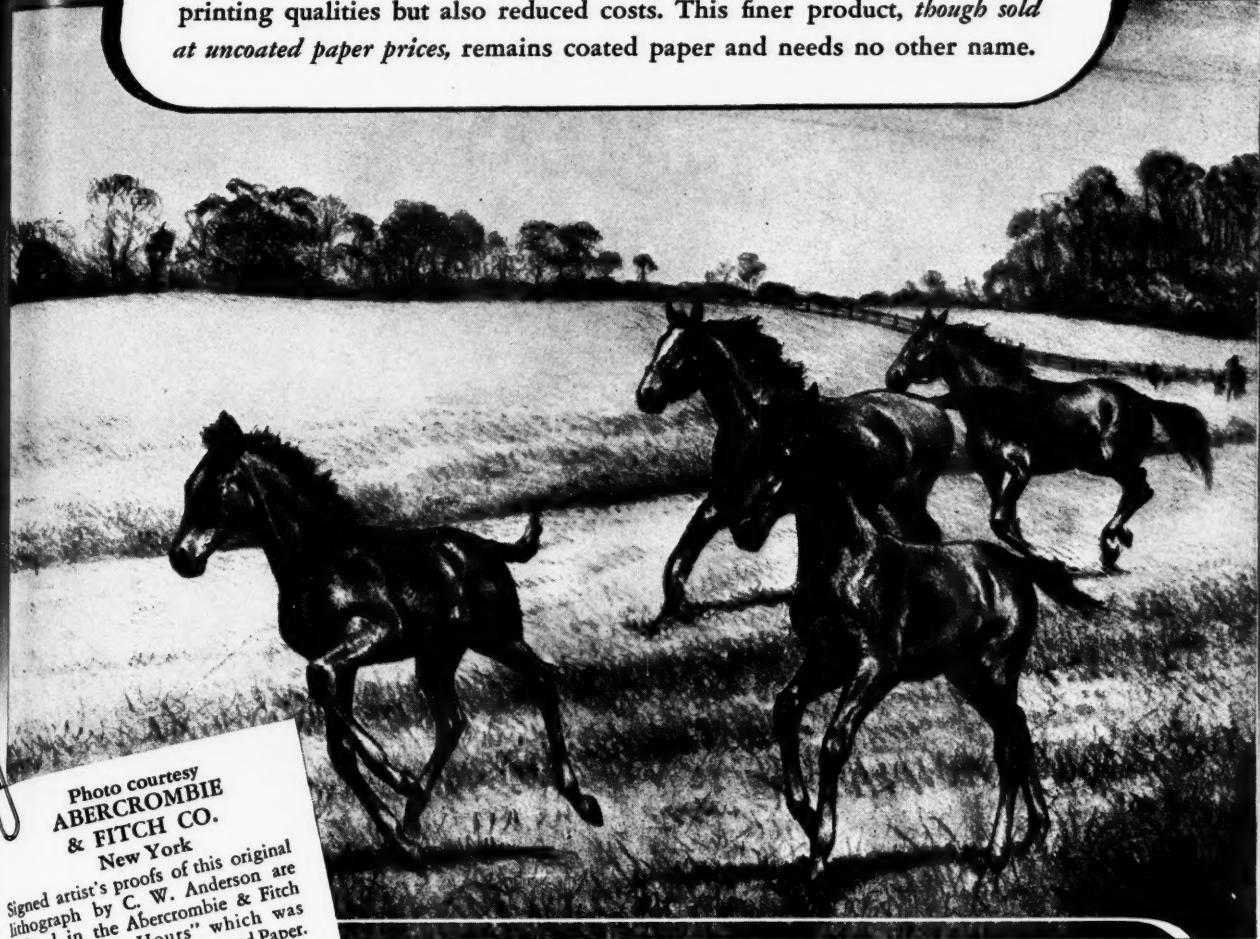


Photo courtesy
ABERCROMBIE
& FITCH CO.
New York
Signed artist's proofs of this original
lithograph by C. W. Anderson are
offered in the Abercrombie & Fitch
catalog "Play Hours" which was
printed on Consolidated Coated Paper.

Consolidated COATED Papers

PRODUCTION GLOSS... MODERN GLOSS

On the smooth enameled surfaces of Consolidated Coated, all of the details and pleasing appearance of the finest photographs can be reproduced in a faultless manner...in one or many colors.

That is why Consolidated Coated was selected for the Abercrombie & Fitch catalog "Play Hours," in which the above photograph appears.

Consolidated Coated Papers are speci-

fied by advertisers, printers and mail order houses for their finest catalogs. An impressive list of national publications, who require striking reproductions of half-tones for illustrations and advertising, are regularly printed on Consolidated Coated.

Manufactured in weights down to 45 lbs., one of the Consolidated grades will meet almost any printing need.

CONSOLIDATED
PAPER COMPANY
MAIN OFFICES
WISCONSIN MILWAUKEE, WISCONSIN

SALES OFFICES
100 BROADWAY, NEW YORK
100 N. WABASH ST., CHICAGO

B
B
B

ExcelloLITH

OFFSET BLACK 470

SENSATIONALLY NEW

DIFFERENT FROM ANYTHING YOU'VE EVER USED



Lithographers, after rigid press room tests, praise it highly, highlights and middletones print up sharper than ever before.

Excello-Lith Black makes it possible to print large solids on all kinds of stock without piling too much ink on the rollers, and small reverse type keeps open and scum free, without constant etching with the acid sponge.

The pH of the fountain solution can be kept higher than average and yet the dampners stay cleaner longer.

Clean, sharp impressions under conditions most favorable to the plate on the press, make long runs of high quality the rule, rather than the exception.

Yes, Excello-Lith Black is streamlined to a "T". It's a distinguished achievement in modern ink making.

A N O F F S E T B L A C K . . . P A R E X C E L L E N C E

BENSING BROTHERS & DEENEY

THE COMBINATION OF A CENTURY OF PRINTING INK EXPERIENCE

PHILADELPHIA

CHICAGO

LOS ANGELES



The Answer is Moisture Control

Every pressman knows that any paper stock exposed to air will absorb water. Because a certain amount of moisture is necessary to assure a good run, many printers used to take the time and space for awkward hanging of paper.

The Chillicothe Paper Company pioneered the first offset stock that most pressmen say makes old-fashioned hanging unnecessary. Today you may buy a fine offset with the moisture already in, ready to run from skid through press. There is no shrink, stretch, curl, or lint.

Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLOTINTS

GREETING CARD PAPETERIES

— ask us about them

"Chillicothe Papers make the best impression"

THE CHILlicothe PAPER CO.

CHILlicothe, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers



LABORATORY research plays a vital part in the making of Oxford's many different kinds of quality printing papers. This research, along with product testing, covers every phase of Oxford papermaking from wood to finished paper.

Oxford laboratories are constantly engaged in anticipating paper problems, in creating new applications for paper, in tackling current paper problems and standing guard over quality standards.

In fact, over 5,000 laboratory and control tests are made during each day's production.

This testing serves as a guide to and supplements the "know-how" of Oxford craftsmen—many of them, by the way, third-generation papermakers at Oxford.

Behind all this stands the company's long experience and

specialization in quality papers—experience sharpened by making over 1,000 miles of quality paper a day for many years.

When *you* are in need of quality printing paper why not ask your paper merchant for Oxford quality paper?



Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED—Polar Superfine, Maineflex, Mainefold, White Seal and Rumford Litho C18; UNCOATED—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N.Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities







"PAR ON THE FIRST 9"

1 Color process plates

2 Black and White

3 Originals for hand transfer

4 Line or halftone negatives or positives for machine transfer

5 Photo - composed press plates — albumen or deep etch

6 Direct color separations

7 Photo-engraving, single or multi color

8 Commercial art

9 Photography — Black and white or color

You'll be in top form the day you decide to go around with Graphic Arts.

The best approach may be to tee off on some particular job on which you'd like to sample our service. You'll soon be going the entire course and enjoying the company of the more than 200 of America's leading lithographers and printers who are members of the Graphic Arts Club.

MAIN OFFICE AND PLANT • TOLEDO 4, OHIO
110 OTTAWA STREET • PHONE GARFIELD 3781

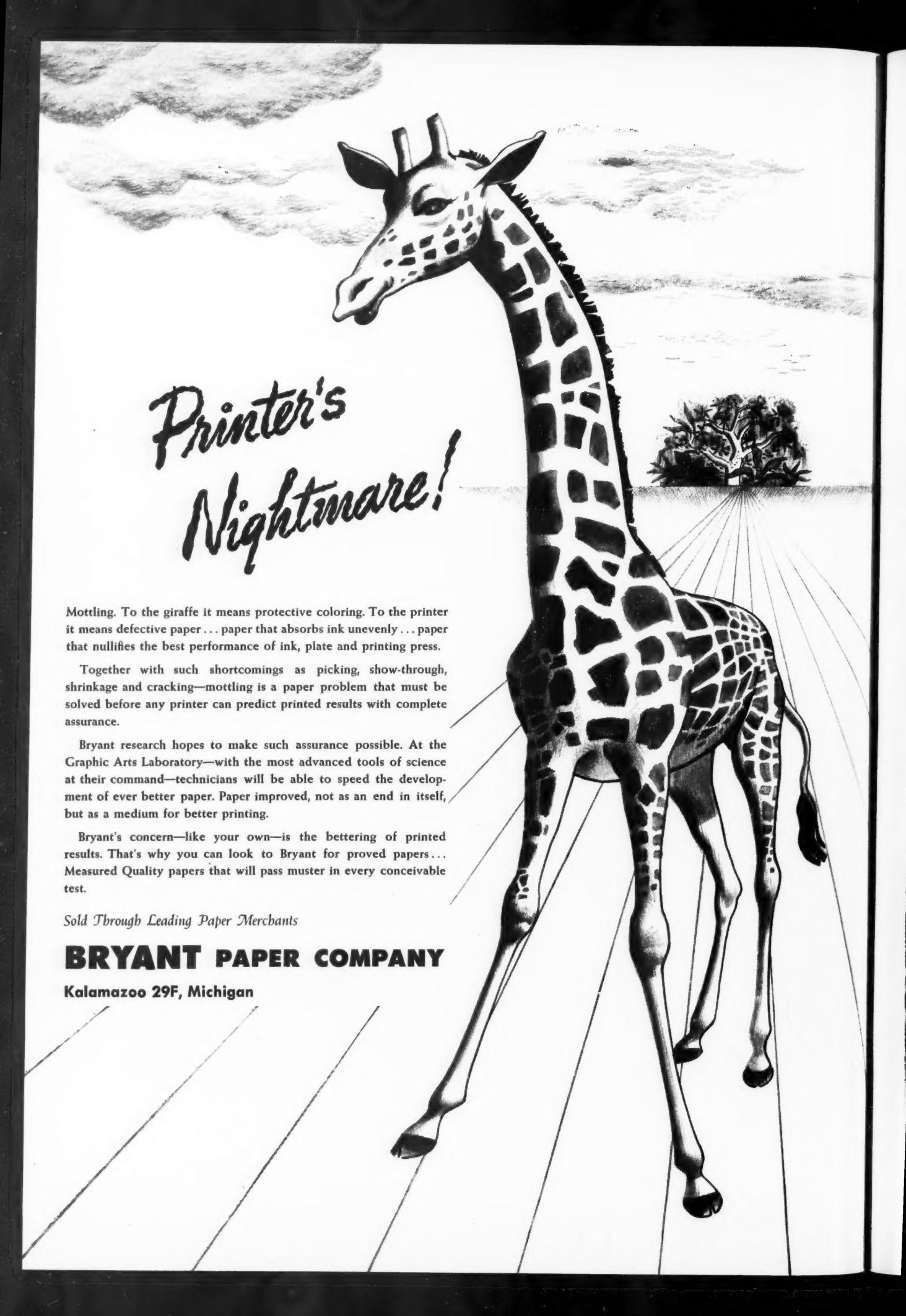
NEW YORK OFFICE
148 West 23rd Street
Phone Chelsea 3-5309

DETROIT BRANCH
825 West Elizabeth
Phone Randolph 9122

CHICAGO OFFICE
201 North Wells Street
Phone Randolph 5383

• WE DO NOT
OWN PRESSES

Graphic Arts Corporation of Ohio
MAKERS OF FINE PRINTING PLATES
TOLEDO - NEW YORK - CHICAGO - DETROIT



Printer's Nightmare!

Mottling. To the giraffe it means protective coloring. To the printer it means defective paper... paper that absorbs ink unevenly... paper that nullifies the best performance of ink, plate and printing press.

Together with such shortcomings as picking, show-through, shrinkage and cracking—mottling is a paper problem that must be solved before any printer can predict printed results with complete assurance.

Bryant research hopes to make such assurance possible. At the Graphic Arts Laboratory—with the most advanced tools of science at their command—technicians will be able to speed the development of ever better paper. Paper improved, not as an end in itself, but as a medium for better printing.

Bryant's concern—like your own—is the bettering of printed results. That's why you can look to Bryant for proved papers... Measured Quality papers that will pass muster in every conceivable test.

Sold Through Leading Paper Merchants

RYANT PAPER COMPANY

Kalamazoo 29F, Michigan

Get maximum results from your
NEW presses. Be sure to specify
Daycos on ALL new equipment.

If mermaids ran a print shop...

T

HEY WOULD INSIST ON Dayco Rollers because tests prove that Daycos are unaffected by water. You can drop a Dayco Roller to the floor of the sea, leave it there for days, fish it up, put it on a press and start to roll! ¶ You can put a Dayco Roller in a chamber filled with live steam, freeze it in a cake of ice, put it into a vat of oil, or varnish or dye . . . and it will come out as good as the day you put it in. ¶ Daycos take solids, fine screen half-tones and every kind of ink made. Press speeds have no adverse effects on their fine printing qualities. They outwear other rollers four to one. Your present metal stock can be easily and quickly covered. Write for complete information today.

THE DAYTON RUBBER MANUFACTURING COMPANY
DAYTON 1, OHIO

Latin American Representatives: National Paper and Type Company, 120 Wall Street, New York, N. Y. Canadian Representatives: Manton Brothers Ltd., Toronto-Winnipeg-Montreal-Vancouver

DAYCO ROLLERS BY

Dayton Rubber

THE MARK OF TECHNICAL EXCELLENCE IN NATURAL AND SYNTHETIC RUBBER

MANUFACTURERS OF THE WORLD'S FINEST PRINTING ROLLERS

Sharing knowledge with fellow craftsman.

GENERAL OFFICES

4510 E. 71st STREET
CLEVELAND 5, OHIO

MANUFACTURING PLANTS

CLEVELAND • DAYTON

DISTRICT OFFICES

ATLANTA

(Branch at Dallas)



S. E. Arnett
Branch Sales Manager,
Metropolitan Area, New York City



G. D. Baber
Assistant Manager, Western District,
Chicago



L. R. Beck
Export Manager, Cleveland

CHICAGO

(Branch at St. Louis)



A. S. Harris
President, Cleveland



C. W. Harrold
Chief Engineer, Harris Division,
Cleveland



Gordon Hughes
Branch Manager, Dallas

SUBSIDIARY

Harris-Seybold-Potter
(Canada) Ltd.

TORONTO

(Branches at Montreal, Vancouver)



Ren. R. Perry
Manager, Western District, Chicago



H. A. Porter
Vice President in Charge of Sales,
Cleveland



Hedley Prost
Vice President and Manager,
Canadian Subsidiary, Toronto, Ont.



K. H. Randall
Branch Sales Manager, Philadelphia

- press-wise, cutter-wise



J. C. DeBney
Branch Manager of Sales, Cleveland



G. S. Dively
Vice President and General Manager,
Cleveland



J. C. Doty
Branch Sales Manager, Boston



Albert Guthrie
Branch Manager, Montreal, Que.



M. L. Mann
Manager, Southern District, Atlanta



William Guy Martin
Vice President and Manager, Pacific
District, San Francisco



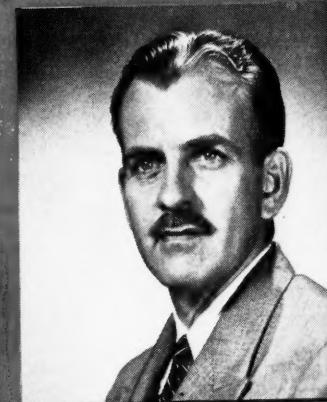
Arthur Martindale
Branch Manager, Vancouver, B. C.



R. V. Mitchell
Chairman of the Board, Cleveland



W. R. Spiller
Chief Engineer, Seybold Division,
Dayton



Roy P. Tyler
Installation and Service Manager,
Cleveland



J. W. Vellert
Vice President and Manager,
Eastern District, New York City



A. T. Walker
Manager, Central District, Cleveland

HARRIS - SEYBOLD

HARRIS PRESSES • SEYBOLD CUTTERS • OTHER GRAPHIC ARTS EQUIPMENT

NOW YOU CAN TIE UP WITH THE

**Get this handsome new window sign
from your Hammermill Agent listed here**

ALABAMA

Birmingham...Strickland Paper Co., Inc.

ARIZONA

Phoenix...Zellerbach Paper Co.

ARKANSAS

Little Rock...Western Newspaper Union

CALIFORNIA

Fresno...Zellerbach Paper Co.
Los Angeles...Zellerbach Paper Co.
Oakland...Zellerbach Paper Co.
Sacramento...Zellerbach Paper Co.
San Diego...Zellerbach Paper Co.
San Francisco...Zellerbach Paper Co.
San Jose...Zellerbach Paper Co.
Stockton...Zellerbach Paper Co.

COLORADO

Denver...Carpenter Paper Company
Pueblo...Carpenter Paper Company

CONNECTICUT

Hartford...Green & Low Paper Co.
Hartford...The Rourke-Eno Paper Co.
New Haven...The Rourke-Eno Paper Co.
New Haven...Storrs & Bement Co.

DISTRICT OF COLUMBIA

Washington...R. P. Andrews Paper Co.

FLORIDA

Jacksonville...Virginia Paper Co., Inc.
Tampa...E. C. Palmer & Co., Ltd.

GEORGIA

Atlanta...S. P. Richards Paper Co.

IDAHO

Boise...Zellerbach Paper Co.

ILLINOIS

Chicago...Chicago Paper Co.
Chicago...Bradner Smith & Co.
Chicago...Swigart Paper Co.
Peoria...Peoria Paper House, Inc.
Quincy...Irwin Paper Co.
Springfield...The Capital City Paper Co.

INDIANA

Fort Wayne...Butler Paper Co., Inc.
Indianapolis...Crescent Paper Co.

IOWA

Des Moines...Carpenter Paper Co.
Des Moines...Western Newspaper Union
Sioux City...Carpenter Paper Co.
Sioux City...Western Newspaper Union

KANSAS

Topeka...Carpenter Paper Company
Topeka...Midwestern Paper Co.
Wichita...Western Newspaper Union

KENTUCKY

Louisville...Miller Paper Co., Inc.
Louisville...Southeastern Paper Co., Inc.,

LOUISIANA

New Orleans...E. C. Palmer & Co., Ltd.
Shreveport...Western Newspaper Union

MAINE

Portland...C. M. Rice Paper Co.

MARYLAND

Baltimore...The Baxter Paper Company
Baltimore...O. F. H. Warner & Co.
Hagerstown...Antietam Paper Co., Inc.

MASSACHUSETTS

Boston...Carter, Rice & Co., Corp.
Boston...Storrs & Bement Co.
Springfield...The Paper House of New England
Springfield...Thacker-Craig Paper Co.
Worcester...Charles A. Esty Paper Co., Div.

MICHIGAN

Detroit...Beecher, Peck & Lewis
Flint...Beecher, Peck & Lewis
Grand Rapids...Carpenter Paper Co.
Lansing...The Dudley Paper Co.
Saginaw...The Dudley Paper Co.

MINNESOTA

Duluth...John Boshart Paper Company
Minneapolis...The John Leslie Paper Co.
Saint Paul...The John Leslie Paper Co.

MISSISSIPPI

Jackson...Jackson Paper Company
Meridian...Newell Paper Company

MISSOURI

Kansas City...Carpenter Paper Co.
Kansas City...Midwestern Paper Co.
Saint Louis...Beacon Paper Company
Saint Louis...Tobey Fine Papers, Inc.
Springfield...Springfield Paper Co.

MONTANA

Billings...Carpenter Paper Company
Great Falls...The John Leslie Paper Co.

NEBRASKA

Lincoln...Carpenter Paper Company
Lincoln...Western Newspaper Union
Omaha...Carpenter Paper Company
Omaha...Western Paper Company

NEVADA

Reno...Zellerbach Paper Co.

NEW JERSEY

Newark...Lathrop Paper Co., Inc.
Newark...Henry Lindenmeyr & Sons

NEW MEXICO

Albuquerque...Carpenter Paper Co.

NEW YORK

Albany...Hudson Valley Paper Co.
Buffalo...The Alling & Cory Co.
Buffalo...Holland Paper Co., Inc.
New York...The Alling & Cory Co.

NEW YORK

Beeckman Paper & Card Co., Inc.
New York...F. A. Flinn, Inc.
New York...Green & Low Paper Co., Inc.
New York...Lathrop Paper Co., Inc.
New York...Henry Lindenmeyr & Sons
New York...Miller & Wright Paper Co.
New York...Reinhold-Gould, Inc.
New York...Union Card & Paper Co.
Rochester...The Alling & Cory Co.
Syracuse...The Alling & Cory Co.
Troy...Troy Paper Corporation

NORTH CAROLINA

Charlotte...Caskie Paper Co., Inc.
Raleigh...Epes-Fitzgerald Paper Co., Inc.

NORTH DAKOTA

Fargo...Western Newspaper Union

OHIO

Akron...The Alling & Cory Co.
Cincinnati...The Diem & Wing Paper Co.
Cleveland...The Alling & Cory Co.
Cleveland...The Petrequin Paper Co.
Columbus...The Central Ohio Paper Co.
Toledo...The Central Ohio Paper Co.

OKLAHOMA

Oklahoma City...Carpenter Paper Co.
Oklahoma City...Western Newspaper Union
Tulsa...Taylor Paper Co. of Oklahoma

OREGON

Eugene...Zellerbach Paper Co.
Portland...Zellerbach Paper Co.

PENNSYLVANIA

Allentown...Lehigh Valley Paper House
Div. S. Walter, Inc.
Erie...The Daka Paper Company
Erie...Durico Paper Company
Harrisburg...Johnston, Keffer & Trout
Philadelphia...Paper Merchants, Inc.
Philadelphia...The Thomas W. Price Co.
Philadelphia...D. L. Ward Co.
Pittsburgh...The Alling & Cory Co.
Reading...Van Reed Paper Co.
Scranton...Megargee Brothers, Inc.
York...Andrews Paper House of York

RHODE ISLAND

Providence...R. L. Greene Paper Co.

SOUTH CAROLINA

Columbia...Epes-Fitzgerald Paper Co., Inc.

TENNESSEE

Memphis...Taylor Paper Co.
Nashville...Clements Paper Co.

TEXAS

Amarillo...Carpenter Paper Company
Austin...Carpenter Paper Company
Dallas...Carpenter Paper Company
Dallas...E. C. Palmer & Co., Ltd.
Fort Worth...Carpenter Paper Company
Harlingen...Carpenter Paper Company
Houston...Carpenter Paper Company
Houston...E. C. Palmer & Co., Ltd.
Lubbock...Carpenter Paper Company
San Antonio...Carpenter Paper Co.

UTAH

Ogden...Carpenter Paper Company
Salt Lake City...Carpenter Paper Co.
Salt Lake City...Western Newspaper Union

VIRGINIA

Lynchburg...Caskie Paper Co., Inc.
Norfolk...The Old Dominion Paper Co.
Richmond...Epes-Fitzgerald Paper Co., Inc.
Richmond...Richmond Paper Co., Inc.

WASHINGTON

Seattle...Zellerbach Paper Co.
Spokane...Zellerbach Paper Co.
Tacoma...Standard Paper Co.
Walla Walla...Zellerbach Paper Co.

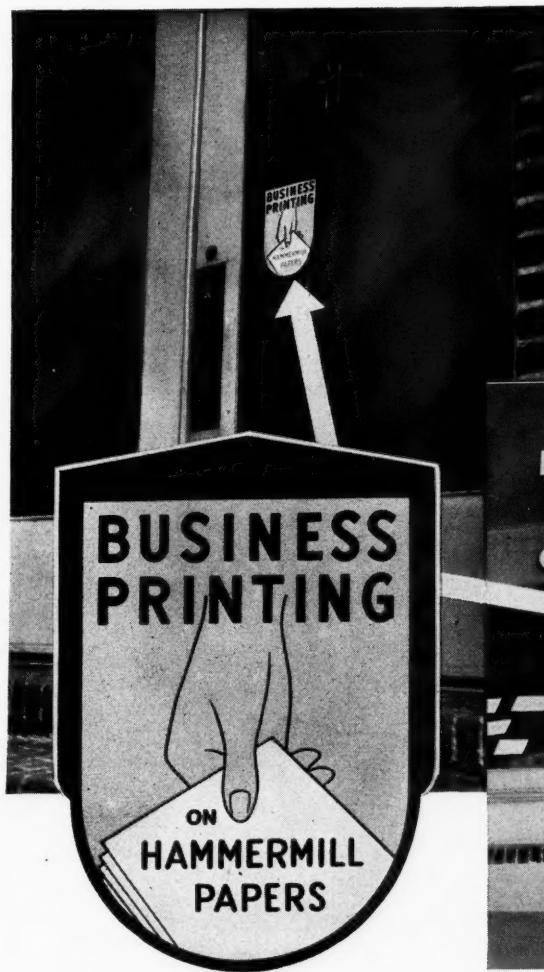
WEST VIRGINIA

Charleston...Copco Papers, Inc.
Clarksburg...R. D. Wilson Sons & Co.

WISCONSIN

Milwaukee...The Bouer Paper Company

BEST KNOWN NAME IN PAPER...



*to bring more
profits through
your door!*



PUT THIS SIGN ON YOUR DOOR OR WINDOW

THIS bright, attractive new window transfer will invite profitable printing jobs into your shop.

People trust old friends. So, when you offer Hammermill papers to your customers, you make your selling job easier, for the name "Hammermill" has been accepted as the standard of paper value for 35 years.

Tie up with the "best known name in paper"—make

your shop known as the place to get quality printing at moderate cost. Get your sign for your door or window now; see your Hammermill Agent or use the coupon below.

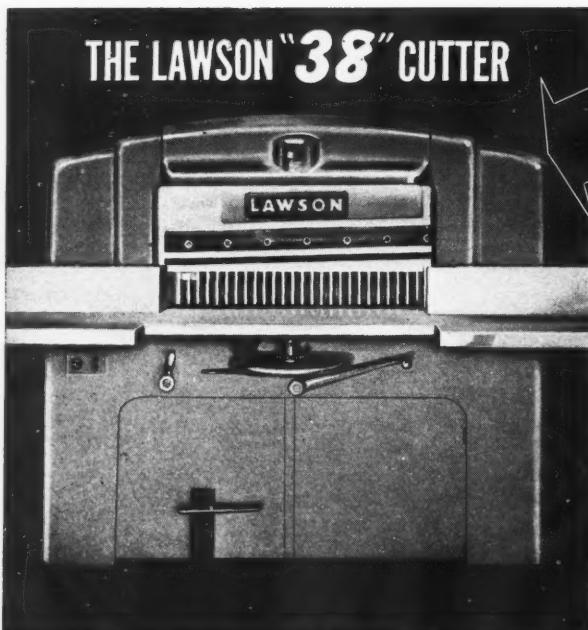
Description of sign: Size 8½ x 11½ inches. Colors: bright red, black, and gold. Easy to apply to glass; full instructions printed on back. Ask for it today.



Please Mention THE INLAND PRINTER When Writing to Advertisers

Champions

IN PRODUCTION
...ACCURACY
...ECONOMY



The Lawson "38"—the new "champion" in its class is a completely *new* paper cutting machine providing maximum production and efficiency. *Modern* in every sense . . . its styling is based on experience not tradition. *New* from top to bottom, from inside out . . . it embodies every innovation and improvement that we have envisioned during our fifty years of pioneering in the paper cutter field.

Visit our showrooms and see the Lawson "38" in action . . . comparisons will prove its superiority in safety, accuracy, speed as well as dependability and design.

SHOWROOMS: 426 W. 33rd ST., NEW YORK 1, N.Y.



The new Lawson Multiple Head Drill Slotter is in a class by itself. Again starting from scratch . . . disregarding existing accepted standards and performance limitations . . . injecting features learned from the trade—your ideas and ours—Lawson produces a really *modern* multiple head drill slotter. It drills *and slots* two or more holes in a 2" lift of paper (in the blink of an eye) in one simple operation.

A companion model, the Lawson Multiple Head Round Hole Drilling Machine is now on display at the Lawson showrooms. See it in action—check the many advantages of this new Lawson champion.

DISTRIBUTORS:

Sears Limited — Toronto, Montreal, Winnipeg, Vancouver
Southeastern Printers Supply Co. — A. E. Heinsohn Printing Machinery
Atlanta, Ga. — Denver, Colo.



COLOR PHOTOGRAPH BY LEON DE VOS

Root out this Crimson Parasite!

RED TAPE stifles production, steals profits. Often it is nothing more or less than outmoded business forms—forms created for yesterday's needs instead of today's.

Review your business forms with your printer. Redesign them for current operating conditions. Key

them to present problems, policies and products. Then accept the advice of thousands: Put business forms on HOWARD BOND. It prints handsomely, produces clear carbons with typewriter, pencil or pen. Twelve colors—plus whitest white—facilitate color-identification and color-coordination.

Exceptionally wide distribution through leading paper merchants means continued convenience.

For letterheads, business forms, business printing of all kinds, HOWARD BOND continues to enhance its reputation as "The Nation's Business Paper."

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

HOWARD BOND

"THE NATION'S BUSINESS PAPER"





COLOR PHOTOGRAPH BY LEON DE VOS

UNIFORMITY Apply it to timing, power and the length of the stroke and it wins crew races. Apply it to papermaking and it becomes the deciding factor in the choice of a fine printing sheet.

You find this uniformity of character in tub-sized Maxwell Offset. You lean on the assurance with which it enables you to *predict* results.

It is just this element of certainty that puts Maxwell Offset first with printers and advertisers wherever uniformity of quality is important.

HOWARD PAPER MILLS, INC.

MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

Kluge

K



PRINTING CRAFTSMEN

Kluge

Kluge

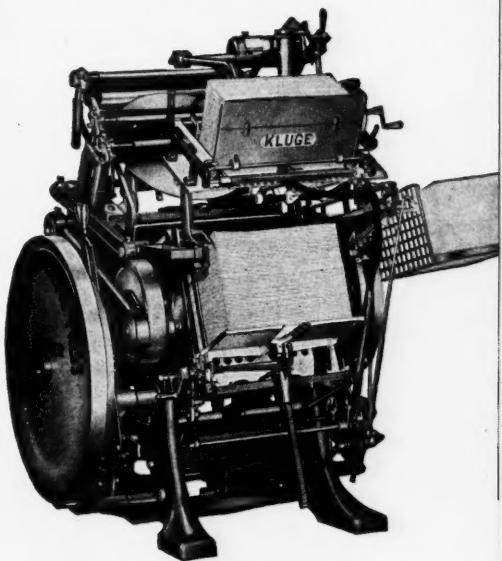
Kluge

Kluge

Kluge

Kluge

Brandtjen & Kluge extends
best wishes to the Printing
House Craftsmen Convening
in Montreal



• We have always maintained that a printing press, no matter how perfect mechanically, cannot alone produce good work. A printing press like any machine is an impersonal entity. A press cannot think. The thinking, so essential to the production of good work, is in the mind, hands, and heart of the skilled craftsmen who make presses talk.

We have the greatest respect for the men who have elevated the printing industry to its present high place in the world today. We want them to know that we consider these efficient workmen largely responsible for the fine work that has been, is being, and will be turned out on Kluge equipment. Competent men, plus good machines, make good printing. Personal skill gets the job done!

B R A N D T J E N
& K L U G E, I N C.

S A I N T P A U L 3, M I N N.

“Faster, Faster!” cried the Red Queen

Today, it is no Through-The-Looking-Glass fantasy but stern fact that, even to hold their own, printers must speed up every operation possible. For, to survive in the face of rising costs over which you have no control, you must *cut costs wherever you can*, and one sure way is to reduce the time it is taking to do a given job.

SPEED KING Quick Setting BLACKS will help you to accomplish that. SPEED KING BLACKS set very quickly and they can be backed up immediately, yet they will not dry out on the press during the day's run. Furthermore, SPEED KING BLACKS assure high quality printing as well as saving of time, for they produce clear, sharp halftones and solids with excellent finish.

We have prepared a folder for you giving complete information on SPEED KING BLACKS. Send for your free copy today. Meanwhile, remember that the sooner you start using SPEED KING BLACKS the sooner you will profit from their advantages ... advantages born of 142 years' experience in the manufacture of fine printing inks.

CHARLES FINEU Johnson AND COMPANY
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

**New York • Chicago • Boston • St. Louis • Cleveland • Detroit
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas**



How to Put Your Point Across

No matter how well your point is put, it won't score until someone has read it. Strong opposition fills its path—indifference, inertia, interruptions. But a *good letterhead* sweeps your message through obstacles like these with a point-of-sale impact not to be denied.

What makes one letterhead more effective than another? Try Correct

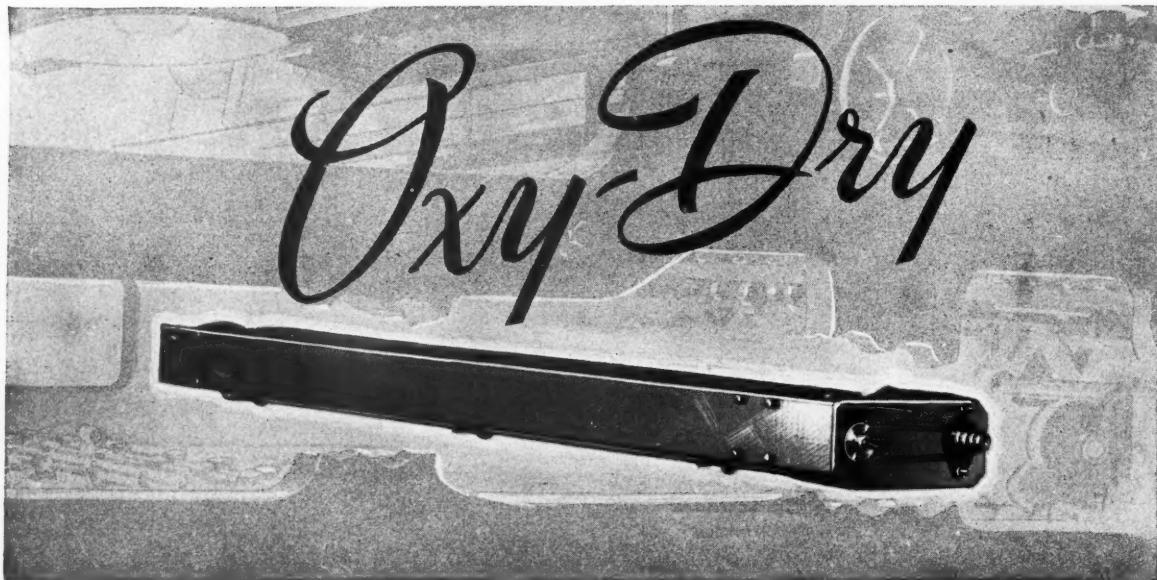
Bond, and see. This fine rag-content bond dominates eyes and fingers so instantly, wears ink so brightly and design so aptly, that on letterheads of Correct Bond there is no stopping your letter short of the goal that you have set.

HOWARD PAPER MILLS, INC.
AETNA PAPER COMPANY DIVISION
DAYTON, OHIO

Correct Bond is a fine rag-content, air-dried bond especially effective for all business use. Its printability and appearance are such that many good printers prefer it. Correct Bond is available through leading paper merchants everywhere.



Correct Bond
Prestige in Paper



**THE MODERN *Anti-Offset* METHOD
THAT UTILIZES DRY-ATOMIZED POWDER**

TESTED AND APPROVED by leading printing plants every-where. The Oxy-Dry method of preventing offset by the appli-cation of atomized dry powder is being successfully used by letterpress printers and lithographers; on high-speed rotary and sheet-fed presses, multi-color presses, for overprint varnish work, by carton and box makers, label printers and a host of other printers and converters. The Oxy-Dry system utilizes an edible anti-offset powder, not harmful to health, and of particular forma-tion that is electrically deposited directly upon freshly printed sheets in the press delivery. Write today for complete information.

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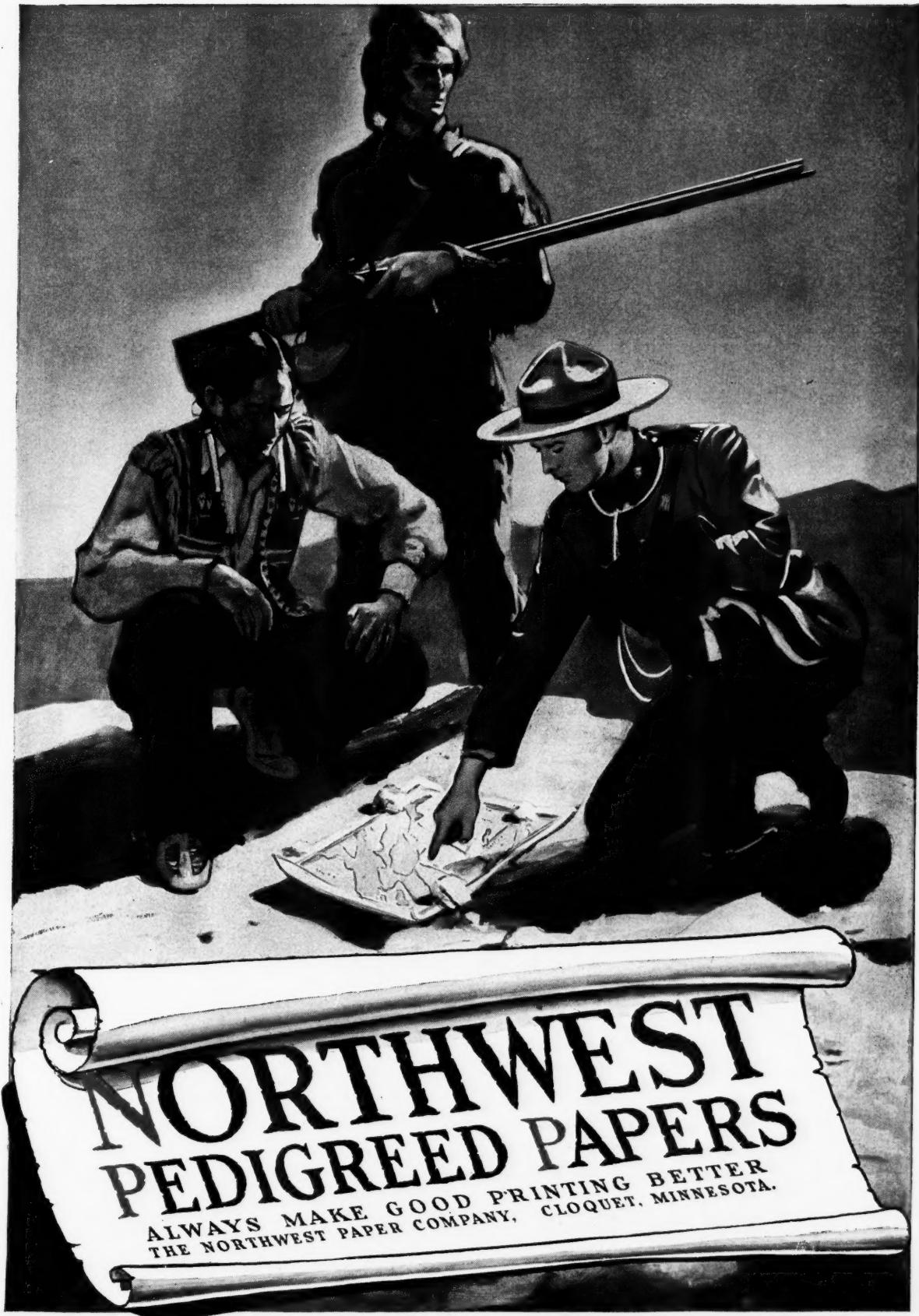
323 East 38th Street, New York 16, N. Y.

608 So. Dearborn Street, Chicago 5, Ill.

329 Fremont Street, San Francisco 5, Calif.

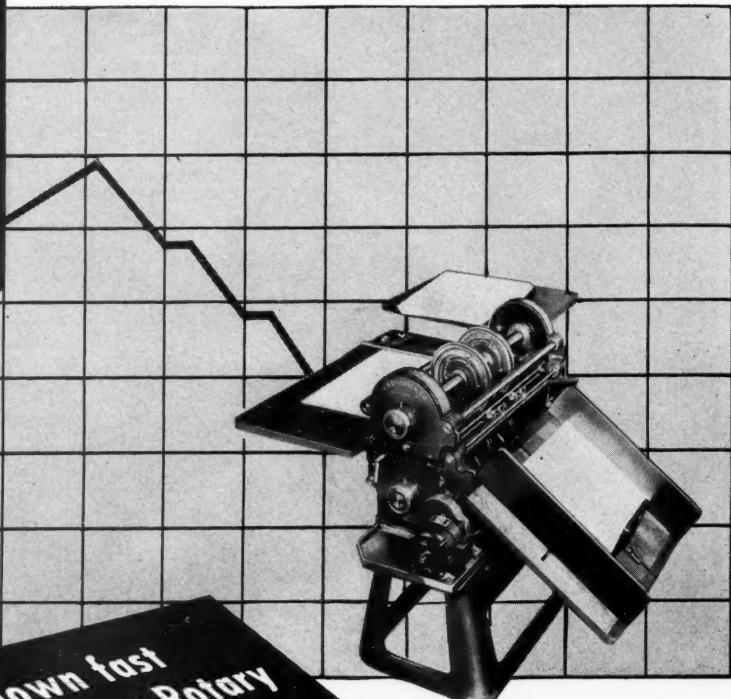
OXY-DRY

...the modern anti-offset method



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

ARE PERFORATING COSTS TOO HIGH?



*Costs come down fast
with the Rosback Pony Rotary*

FINEST quality perforating at costs far lower than with any vertical or slot rotary perforator . . . these are your immediate rewards when you install the Rosback Pony Rotary.

With the Pony Rotary you get round-hole perforating at its best, each perforation cut completely through without burr or ragged edge around the hole . . . the kind of perforating that brings customers back for more work of the same high quality.

And only with the Pony Rotary, because of the exclusive principle of its design, can you perforate (depending on thickness of stock) from 2 to 10 sheets at a single feed without sheets sticking together. Or average, as many users do, as much as 10 to 14 reams per hour, continuous or strike work, single lines or multiple lines up to the maximum number of pairs of perforating heads on your machine.

New equipment to cut costs is a wise investment now. Pony Rotary Perforators are being produced just as fast as we can obtain materials. Orders are being filled in rotation—for earliest possible delivery place your order with your Rosback dealer today. Or write us for latest bulletin and specifications.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

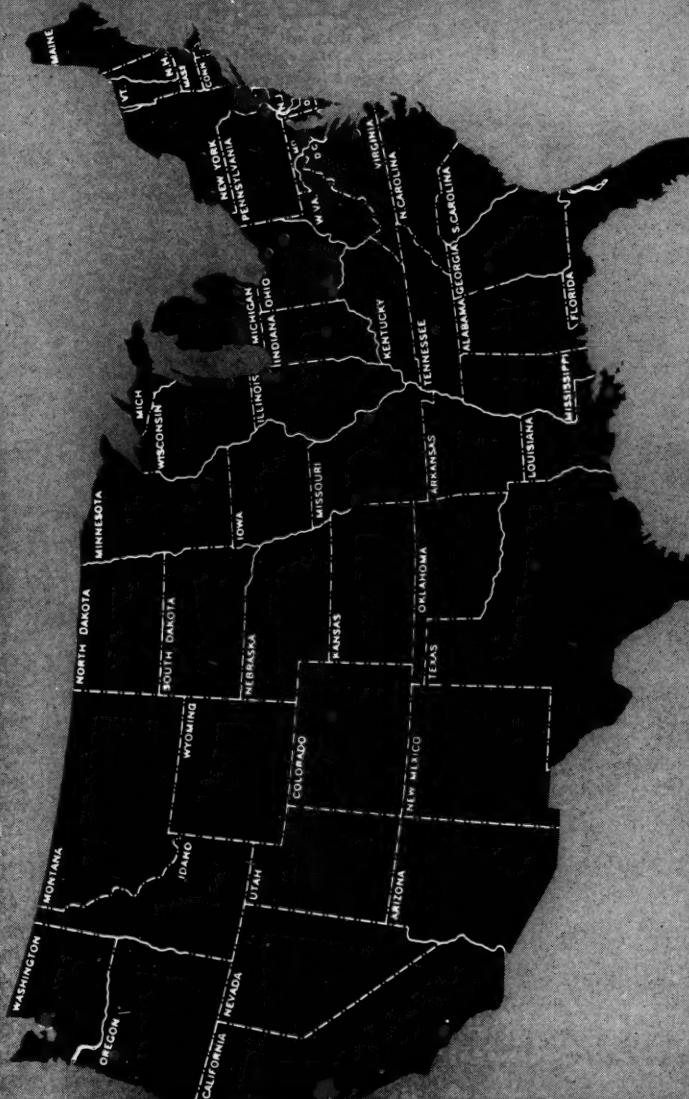


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ACROSS THE COUNTRY, IPI STANDS READY TO SERVE YOU

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● THESE ARE OUR BRANCHES



When Writing These Advertisers, Please Mention THE INLAND PRINTER

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Chicago 5, Illinois	161 W. Harrison Street TEL. WABASH 3113
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Indianapolis, Indiana	1110 Locust Street TEL. RILEY 3458
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*The International Printing Ink Corporation Limited (California)

The most complete, nation-wide ink and color service is provided by International Printing Ink Division of Interchemical Corporation. Its extensive organization assures you of prompt and reliable service wherever you may be located. For prompt service on ink and colors, call or write the IPI branch nearest to you. Customers say, "It pays to keep in touch with IPI." International Printing Ink Division of Interchemical Corporation, 350 Fifth Avenue, New York 1, N.Y.

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INTERNATIONAL PRINTING INK
Division of Interchemical Corporation
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Cleveland 2, Ohio
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Detroit 26, Michigan
East Coast • Midwest • West Coast
Kalamazoo 3, Michigan
East Coast • Midwest • West Coast
Kansas City 6, Missouri
East Coast • Midwest • West Coast
Lodi, New Jersey
East Coast • Midwest • West Coast
Newark 1, New Jersey
East Coast • Midwest • West Coast
New York 19, New York
East Coast • Midwest • West Coast
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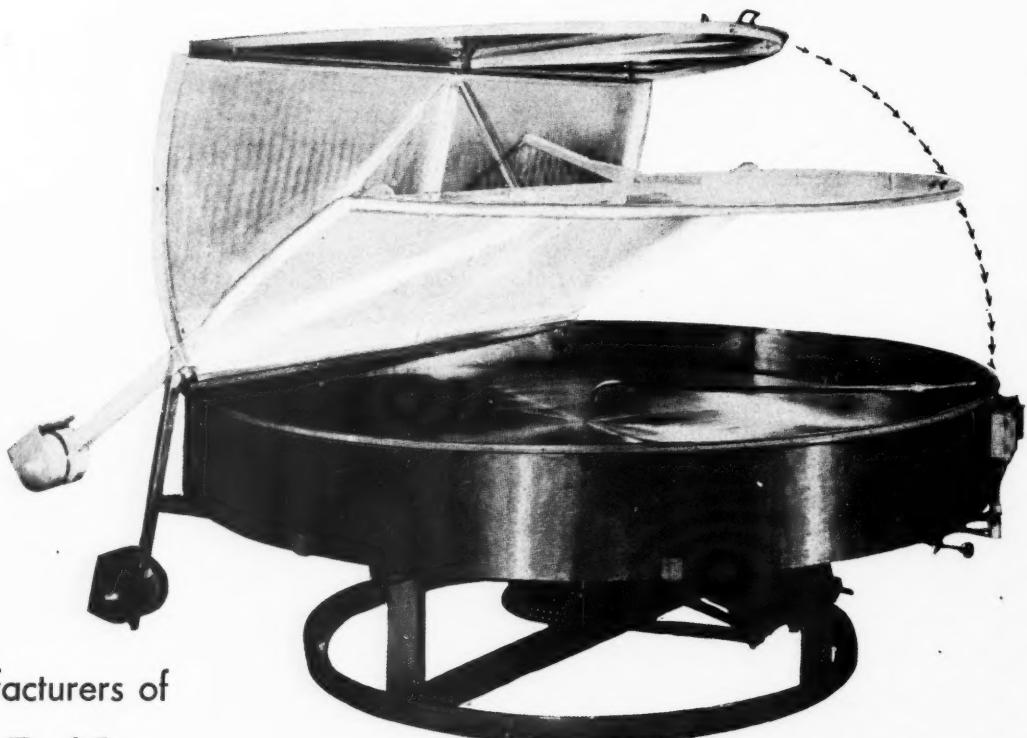
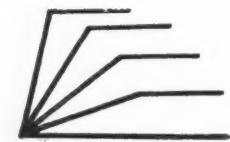
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Maximum Accessibility

- For large glass plates (over 80% opening)
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Easier Operation

- Full floating counterbalance
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Complete facilities for
machining, metal spraying
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Reflects the quality of quality products

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CATALOG COVERS
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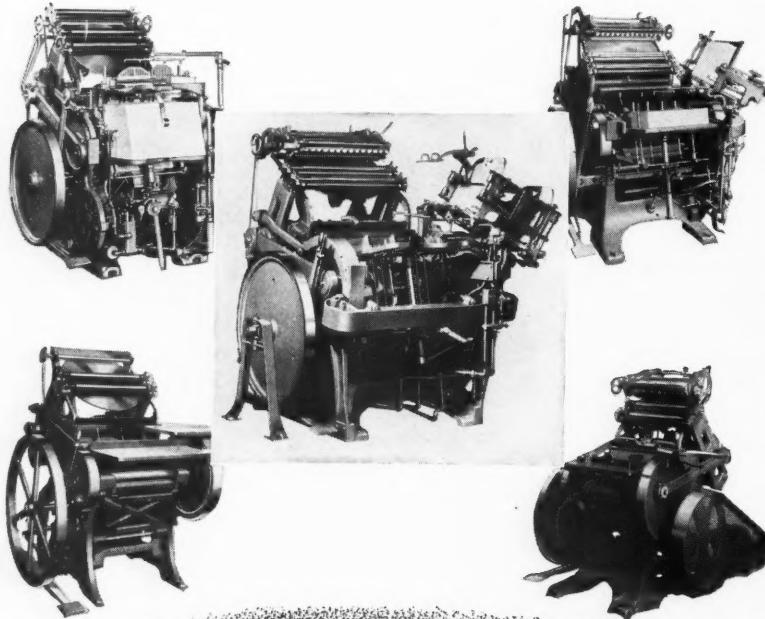
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QUALITY PRODUCTS
SINCE 1905



**EVERY C&P PRESS IS BUILT
FOR SERVICE AND WILL DELIVER IT**

Travel the print-shops from Alaska to Zanzibar, and you find C&P platens—hand-fed and automatic—turning out a variety of work that is positively amazing. This is to be expected, since more than 100,000 C&P presses have been produced for the printing industry in the U. S. A. and many foreign countries. Thousands of these presses have been in use for 30 or 40 years—but still produce profitable work for their owners.

Today's C&P equipment is manufactured to the same high quality standards with modern improvements that have given Chandler & Price presses their world-wide reputation.

All of which proves the service you can expect—and get—from Chandler & Price presses.



THE CHANDLER & PRICE COMPANY Cleveland, Ohio

BUILDERS OF PRINTING MACHINERY FOR MORE THAN 60 YEARS

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PAINTING THE TOWN RED...



and white and green
and blue

Despite shortages of flaxseed, wood oil, castor beans, and containers, the U. S. paint industry is having the most colorful boom in its history. Sales jumped from \$453,000,000 in 1940 to \$728,000,000 in 1945, and are still rising.

Paper, of course, is a big factor in the advertising and merchandising of paint... and "Paper Makers to America," despite material shortages of its own, is doing an extraordinary job in helping to paint the town red—and white and green and blue.

As American industry expands, so does "Paper Makers

to America" expand in an unremitting drive to balance supply and demand. Whatever you sell, therefore, and however you sell it, let informed Mead merchants the nation over be your source of supply for Mead Papers of the Mead, Dill & Collins, and Wheelwright lines—"the best buys in paper today."

★ ★ ★ *Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Mostrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.*

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papers
ESTABLISHED 1846

1846 • ONE HUNDRED YEARS OF PAPER MAKING • 1946

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17—Sales Offices: Mead, Dill & Collins, and Wheelwright Papers—Philadelphia—Boston—Chicago—Dayton

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Designed by America's Outstanding Photo-mechanical Engineers!

Consolidated DARKROOM COLOR CAMERA

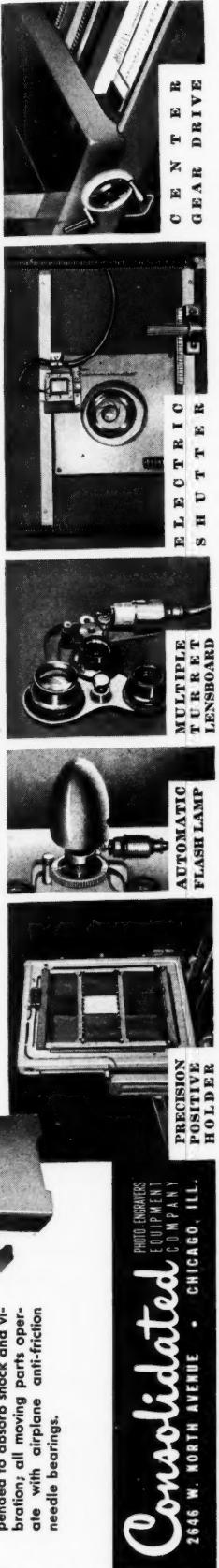
DOZENS OF NEW FEATURES:

Includes: NEW multiple turret lensboard; NEW precision copyboard and positive holder; NEW dial control fitting type vacuum back; NEW accurate autofocus scaling system; complete darkroom control.



This is IT!... The darkroom camera for which the entire industry has been asking... the one and only camera that tackles COLOR or BLACK-AND-WHITE jobs, produces finest negatives with a minimum of effort and a maximum of speed. The Consolidated Darkroom Color Camera combines a host of new features and desirable improvements all in a single unit that automatically assures precision register, can handle any job with ease and accuracy.

SEE THIS FINE CAMERA at National Photo-Lithographers' Convention, Oct. 3-5, Washington, D. C., and at Photo-Engravers' Convention, Oct. 14-16, in Philadelphia. Always on display at our plant. Write for 8-page brochure.



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2646 W. NORTH AVENUE • CHICAGO, ILL.
PRECISION POSITIVE HOLDER
AUTOMATIC FLASH LAMP
MULTIPLE TURRET LENSBOARD
CENTRE GEAR DRIVE

*1,000,000 impressions
and still going strong*



1,000,000 impressions without changing the topsheet—that is the record set by "SPHEREKOTE" Tympa Cover on a recent test run. A large Eastern printer* installed a "SPHEREKOTE" 17C topsheet on a Cottrell 5-color press and deliberately set out to wear this topsheet to shreds. At the end of the run, 1,000,000 impressions later, "SPHEREKOTE" was still going strong, and good for hours more of running. In shop after shop . . .

"SPHEREKOTE" TYMPAN COVER

. . . is proving its ability to give more impressions and better impressions per sheet; to save press time and pressman's time. Its unique glass sphere coated surface is non-absorbent—wipes clean in a jiffy. Offsetting is eliminated, even when heavy solids are run. Type and engravings reproduce sharply and cleanly without "fuzziness" or smudging. A trial in your own shop will show you why "SPHEREKOTE" Tympa Cover is the pressroom pet wherever it is used. Write today for complete information.

* Name of printer
furnished upon
request.

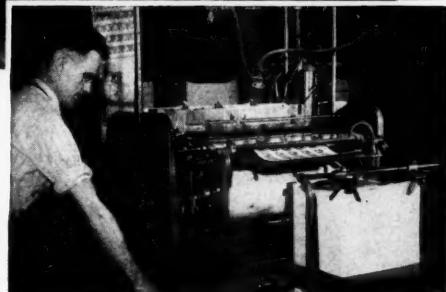
Minnesota Mining & Manufacturing Company IP946
Please send me complete information on "SPHEREKOTE" Tympa Cover.

Name _____

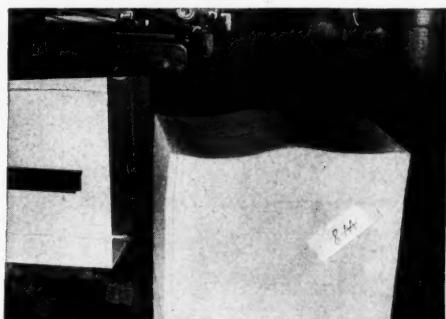
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Address _____ Zone _____ State _____

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With "SPHEREKOTE" on your presses, short runs can be backed up as soon as they can be jogged.



Press perforating can be done directly upon "SPHEREKOTE'S" glass sphere coated surface, without weakening the backing.

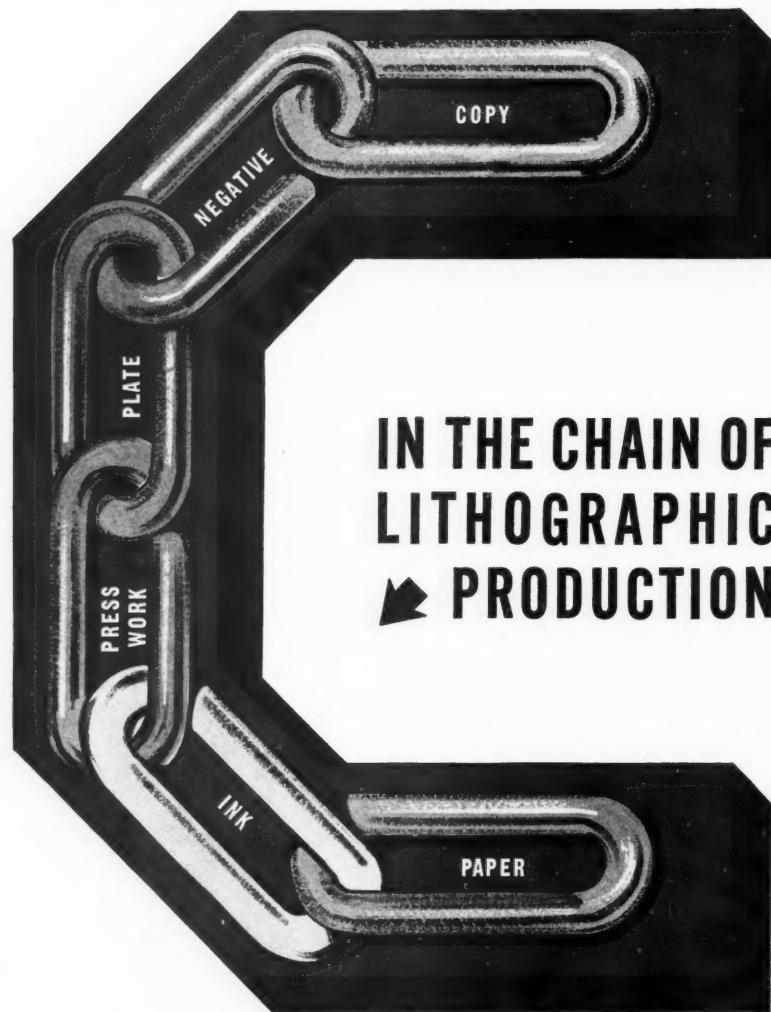
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THE 3M COMPANY

SAINT PAUL 6, MINNESOTA

DON'T NEGLECT THIS IMPORTANT

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FOR LITHOGRAPHY AND LETTERPRESS
CRESCENT INKS ARE GOOD INKS.

CRESCENT INK AND COLOR CO.

464 N. Fifth Street

Philadelphia

THEY ALWAYS USED BAUM FOLDERS ONLY

They write: "We would be less than fair, if we didn't express our appreciation of the integrity with which you make your goods . . . the fairness with which you price them and the extreme co-operation with which you service them."

**Miles Kimball Company, Creators of the Unusual
Kimball Building, Oshkosh, Wis. write:**

Dear Mr. Baum:

The new Folder which we have just erected, although you delivered it several months ago, is a thoroughgoing honey. It's running now at the new plant into which we soon expect to move.

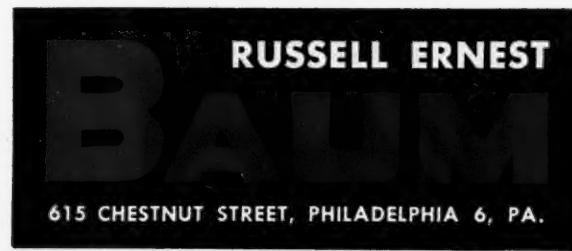
I made a remark to one of our men yesterday when seeing this machine run that I think it only fair that I pass on to you: "We have made money on everything that we ever bought from Russell Baum and we will make more money than ever on this new equipment."

I'd like to add to this the fact that we like very well the service which we always receive from you. We were impressed by the fact that your mechanic, finding that he had a couple of hours in Oshkosh, went to call on people who hadn't bought a Baum Folder within the last five or six years . . . he was there to give them a service call even though they were not an active account. That, of course, was reassuring to us too.

Most of us are quick on the trigger when we have a letter of complaint to write, but I would be less than fair to you if I didn't express my appreciation of the integrity with which you make your goods, the fairness with which you price them, and the extreme cooperation with which you service them.

Sincerely yours,
MILES KIMBALL COMPANY
(Signed) Miles Kimball, President

Note by REB. . . . Through Boom Days, Depressions, Wars, etc., we have kept on effecting rigid economies to enable us to furnish the World's Greatest Folder Values that return their entire investment many times over to our FRIEND-customer. And today, the ALL-BUCKLE Many-Purpose, Many-Profit Baum Automatics enable our customers to "make more money than ever on these new models." We are indeed grateful for the continuing support, decade after decade, of the firms from Coast to Coast who have grown stronger and more prosperous while always using the "Baum" exclusively.





ADJUSTABLE-SPEEDS From A-c. CIRCUITS

V*S is the simplest, most efficient and most economical means of providing "on the spot" adjustable-speeds for production and processing operations . . . and it's all-electric.

Besides an infinite range of stepless speed changes, V*S offers unbelievably smooth acceleration and deceleration—instantaneous starts and stops—and maintenance of proper tension for roll-fed materials. All V*S functions can be controlled manually or automatically, from nearby or remote stations.

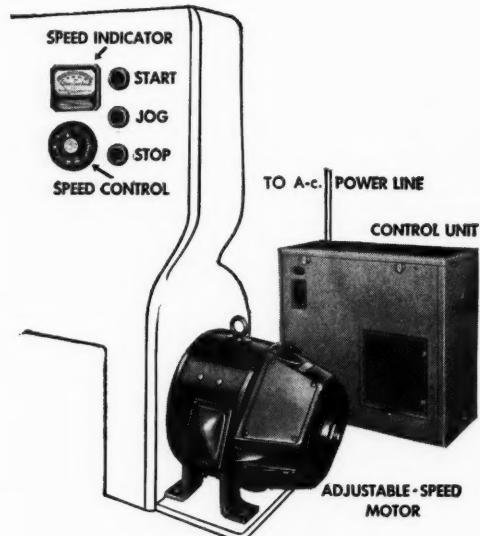
For unlimited flexibility of machine operation—with savings that quickly pay for the installation—investigate V*S today. Write for Bulletin 311.

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Conveniently-packed, space-saving V*S Drives available in Rotating or Electronic Systems or a combination of both.

RELIANCE ^{AC}_{DC} MOTORS

"Motor-Drive is More Than Power"

Rather than be President
A mink would gladly die
And go into a super coat
For glamour girls to buy.



QUALITY

Everything has its mark of quality. With fur coats, it's mink. With silver, it's sterling. And with paper . . . well, to put it in terms of printers . . . it's Atlantic Bond.

Yes, stick with genuinely watermarked Atlantic Bond. For the old hands that turn out new carloads of Atlantic Bond day after day have but one ambition . . . and that is to make each sheet of Atlantic Bond a super-sheet, a sheet that printers can buy and use with the assuring feeling that here, indeed, is quality.

*Atlantic
Bond*

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EASTERN CORPORATION
BANGOR, MAINE

EASTERN MILL BRAND LINES

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 ATLANTIC LETTERHEAD BOX
 ATLANTIC BOND ENVELOPES
 ATLANTIC BOND CABINET STATIONERY
 ATLANTIC BOXED TYPEWRITER PAPER

A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES
 An inexpensive, dependable watermarked
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 The leading Mill Brand Line in the Economy Group
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 Muskogee.....Muskogee Paper Co.

Nashville.....Bond-Sanders Paper Co.
 Newark.....Central Paper Co.
 New Haven.....Whitney-Anderson Paper Co.
 New Orleans.....Alco Paper Co., Inc.
 New York {.....Berman Paper Corp.
 New York {.....Forest Paper Company
 New York {.....Majestic Paper Corp.
 New York {.....Milton Paper Co.
 New York {.....A. W. Pohlman Paper Co.
 New York {.....Carpenter Paper Company
 Oakland.....Field Paper Co.
 Omaha.....Molten Paper Company
 Philadelphia {.....The J. L. N. Smythe Co.
 Pittsburgh.....General Paper and Cordage Co.
 Portland, Me.....C. H. Robinson Co.
 Portland, Ore.....Carter, Rice & Co. of Oregon
 Providence, R. I.....Narragansett Paper Co.
 Richmond.....Virginia Paper Co.
 Roanoke, Va.....Dillard Paper Co.
 Rochester.....Genesee Valley Paper Co.
 St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
 St. Paul.....Carpenter Paper Company
 San Antonio.....Shiner-Sien Paper Co.
 San Diego.....Carpenter Paper Company
 San Francisco.....Carpenter Paper Company
 Seattle.....Carter, Rice & Co. of Washington
 Shreveport.....Louisiana Paper Co.
 Springfield, Mass.....Whitney-Anderson Paper Co.
 Stamford, Conn.....Lott-Merlin, Inc.
 Tampa.....Graham-Jones Paper Co.
 Texarkana, Ark.....Louisiana Paper Co.
 Toledo.....The Millcraft Paper Co.
 Trenton.....Central Paper Co.
 Tulsa.....Tulsa Paper Company
 Waco, Texas.....Olmsted-Kirk Company
 Washington, D. C.....Virginia Paper Company
 Wichita.....Southwest Paper Co.
 Worcester.....Butler-Dearden Paper Service
 York, Pa.....The Mudge Paper Co.

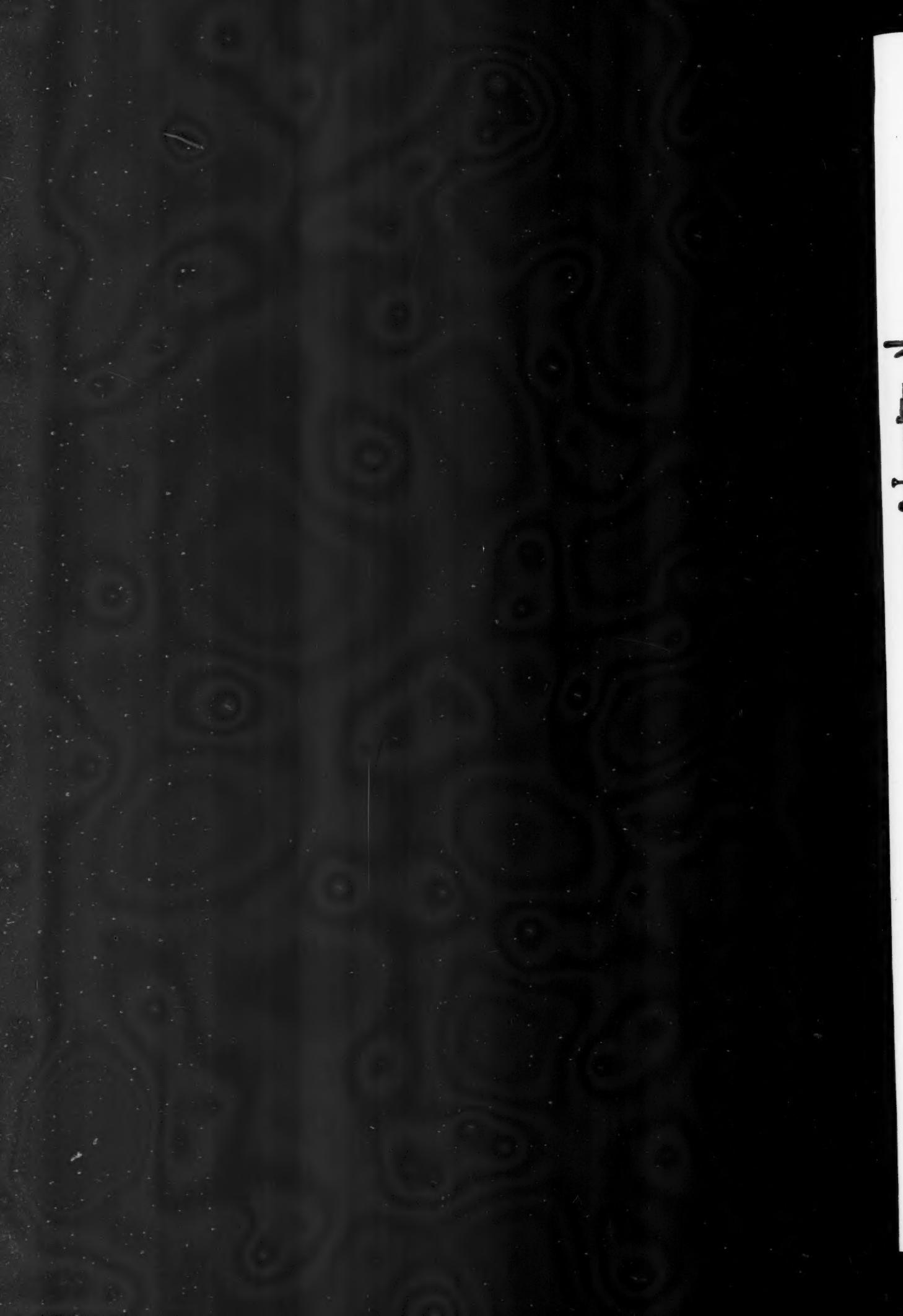
Monterrey, N. L., Mexico.....Carpenter Paper Company

★ ★ ★

EASTERN CORPORATION DISTRICT SALES OFFICES

Boston	Washington	Atlanta
New York	Chicago	Dallas

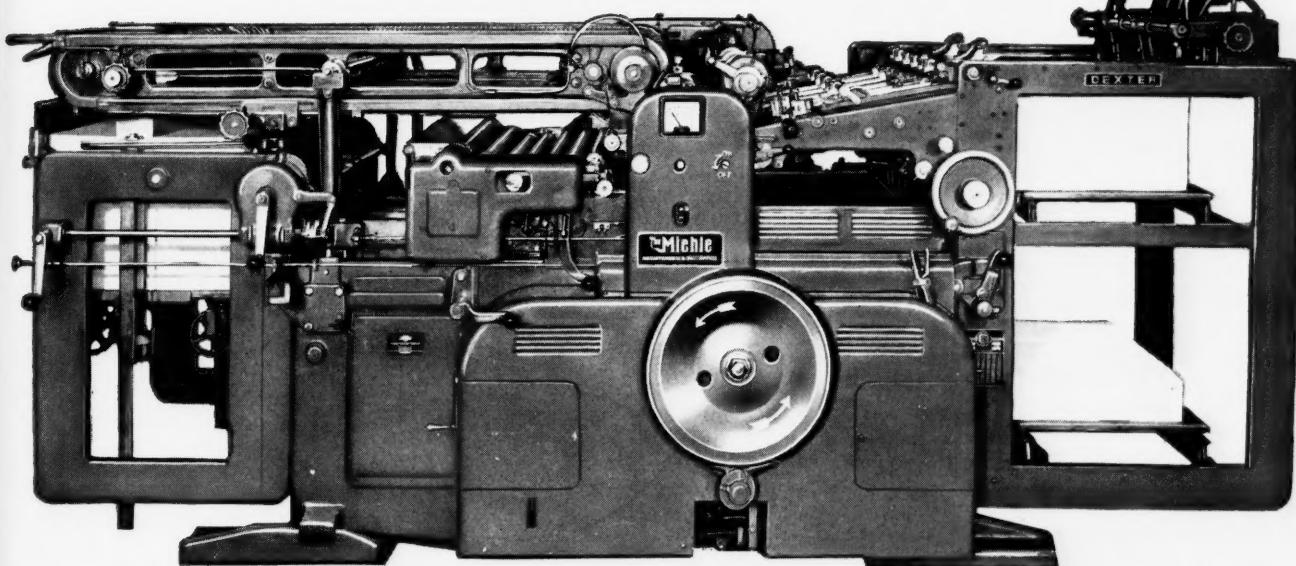




let's talk about the...

new Miehle 29

tomorrow's LETTERPRESS... in a class by itself



HERE is a high speed, fully automatic letterpress, built for tomorrow's jobs . . . And Miehle 29 performance goes beyond the conservatively rated 4500 impressions per hour. It is fastest where the most time is generally lost—in makeready, adjustments and changeovers.

Wherever profits depend on productive press time, the 29 has all the features to turn out a wide variety of fine printing on tight schedules . . . The kind of schedules that need no allowances for tedious adjustments or time out after the run has started.

Complete data on the new Miehle 29—its many exclusive features and profit-making possibilities—is yours for the asking. Your Miehle Representative will be glad to tell you about this revolutionary new press . . . Or we will send a detailed, fully illustrated bulletin direct upon request.

MIEHLE PRINTING PRESS & MFG. CO.

2011 Hastings Street (14th and Damen)
Chicago 8, Illinois

condensed specifications Miehle 29

- Speed Range 2500 to 4500 I. P. H.
- Sheet Size Minimum 8½ x 11
Maximum 22 x 28
- Printing Surface Locked in Chase 20¼ x 26
Locked on Bed 20¼ x 27
- Capacity of Feeder 34" pile
- Capacity of Delivery 34" pile
- Approximate Weight (net, including electrical equipment) 10,260 lbs.

MOTORED BY KIMBLE

THE MIEHLE
LETTERPRESS

years product
of development

AMONG PRINTERS AND LITHOGRAPHERS TODAY...

the Swing is to
American

Exceptional performance is news. And news gets around. That's why more and more printers and lithographers every day are swinging over to AMERICAN ROLLERS. They want the extra service and the on-the-job dependability these rollers are reputed to give. And they'll get both! For AMERICAN ROLLERS are scientifically built for the job. Their service-ability is factory-predetermined. And there's no guesswork about presswork when they're on duty. On letterpress . . . on lithography . . . unbiased tests prove they're peerless in production of consistent quality.

American SYNTHETIC RUBBER Rollers are similarly famed. They're exactly round, and stay round. Heat, cold, humidity, doesn't affect them. Set easily, need less squeeze, and stay set better. Remarkable affinity for ink. Splendid distributing ability. Order a set . . . and see.

COMPOSITION

LITHOGRAPH

SYNTHETIC RUBBER

Roller's

FOR BETTER *Winter* SERVICE, USE
AMERICAN COMPOSITION ROLLERS
PRE-CONDITIONED QUALITY

MANUFACTURERS OF
SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE

AMERICAN ROLLER COMPANY

1342 NORTH HALSTED STREET
225 NORTH NEW JERSEY STREET

CHICAGO 22, ILLINOIS
INDIANAPOLIS 4, INDIANA

The No. 4 VANDERCOOK For

Fine Proofs

The improved No. 4 Vandercook Proof Press with Power Ink Distribution is ideal for producing high quality proofs for all purposes, including photographic reproduction. Form size 14 $\frac{3}{4}$ " x 18"; sheet size 14 $\frac{3}{4}$ " x 20".

The model reproduced here is equipped with Split Vibrator, extra Side Guide and Patent Base for laboratory use by ink and paper manufacturers.



VANDERCOOK
PREMAKEREADY EQUIPMENTTM

VANDERCOOK & SONS, INC.

Main Office and Plant—900 N. Kilpatrick Ave., Chicago 51, Illinois
Chicago Display Room—1st Fl. Transportation Bldg., 630 S. Dearborn
Eastern Branch—216 East 45th Street, New York 17, New York
Canada—Sears Limited, Montreal, Toronto, Winnipeg, Vancouver

Federated — MODERN HEADQUARTERS FOR NON-FERROUS METALS

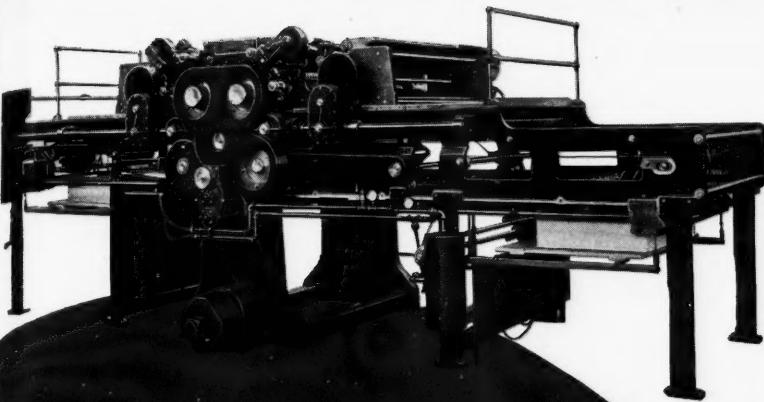
RESEARCH—Research is routine in modern smelters such as operated by Federated. Long ago, Federated recognized that research is the mother of progress. The services, the experience, the accumulated knowledge of many scientists and specialists are at the disposal of every Federated plant throughout the country. Their daily work is directed to discovering new refining methods, more accurate analytical methods, testing of products, and the improvement of Federated quality. Here's brains at work for you—your silent partners—helping to put quality into your products. The spectrograph illustrated is only one of many scientific instruments used by our research department.

FEDERATED METALS DIVISION
American Smelting and Refining Company
120 Broadway, New York 5, N. Y.

Nation-wide service with offices in principal cities



ALUMINUM • BRASS • BRONZE • BABBITT • DIE CASTING ALLOYS • LEAD PRODUCTS • SOLDER • TYPE METAL • ZINC DUST



any way you
look at it...

Yes, any way you look at this
Cottrell-Claybourn 2-color rotary press
it means profits whether your shop
is large or small.

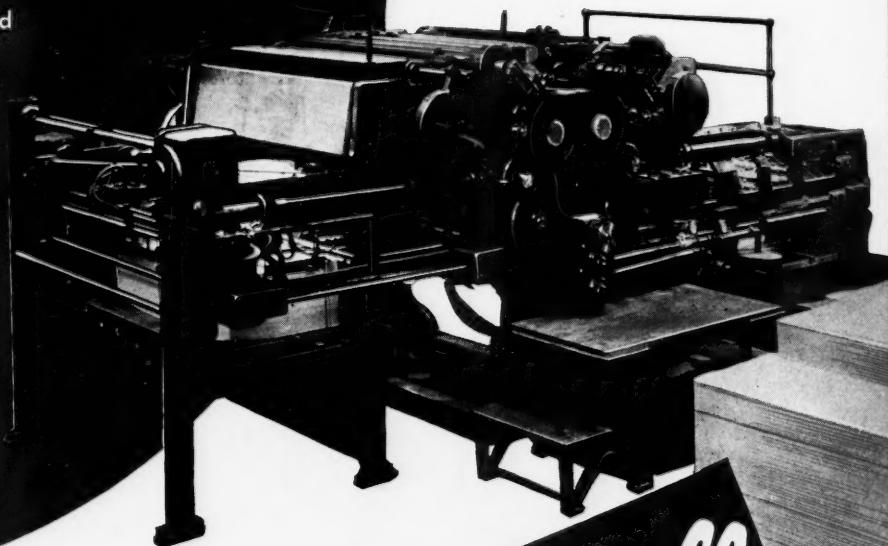
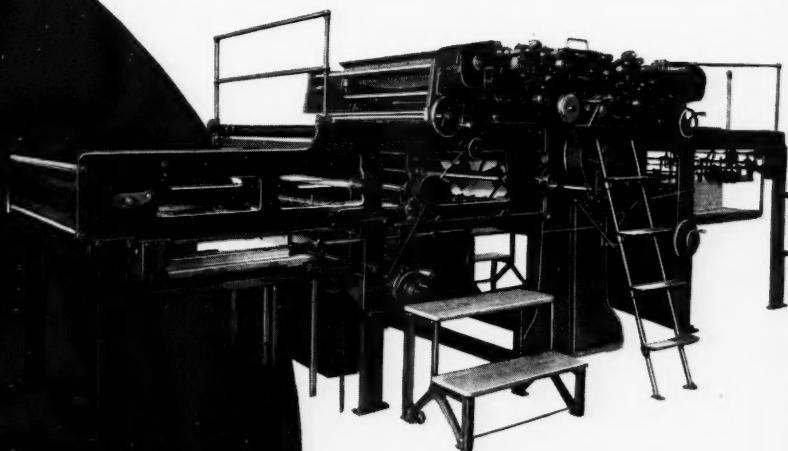
Its operating speed ranges up to
5500 sheets an hour and combines speed
register and superior ink distribution
at lower costs.

It is outstanding for the
printing of booklets, labels
and other color work.

C. B. COTTRELL & SONS CO.

Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago: Daily News
Bldg., 400 W. Madison St. • Claybourn Division:
3713 N. Humboldt Ave., Milwaukee, Wis. • Smyth-
Horne, Ltd., 13 Bedford Row, London W.C. 1, Eng.



Cottrell

91 YEARS OF GROWING WITH THE PRINTING

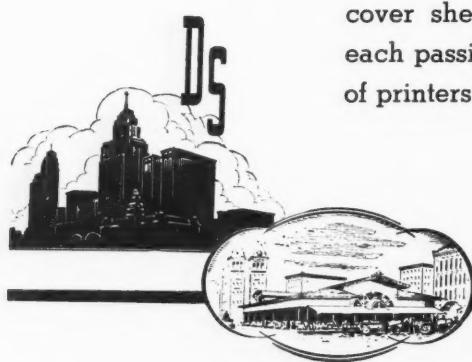
INDUSTRY



IN DETROIT *Embossed* COVER

HERE at Detroit Sulphite, we cook the pure Mitscherlich sulphite slowly and thoroughly . . . preserve the long fibres of the pulp which impart exceptional strength, toughness and durability to Detroit Embossed Cover. That is why this popular cover is so ideally suited and used for printed pieces which must withstand long, hard usage.

Detroit Embossed Cover possesses striking beauty, too . . . in its wide range of clear, sparkling colors and its richly embossed leather-like texture. For over a quarter of a century Detroit Embossed has been known as a good cover sheet. Its popularity has steadily increased with each passing year until today it has become a first choice of printers and advertisers alike.



**DETROIT SULPHITE
PULP AND PAPER COMPANY**

DETROIT 17

MICHIGAN



A



CHAMPION BLACKS are
Champions in fact . . .

Champion (Halftone)

Champion (Book)

Champion (Super)

Sinclair and Valentine Co.

Main Office and Factory: 611 West 129th Street, New York City

Albany Birmingham Charlotte Cleveland Dayton Havana Kalamazoo Los Angeles Mexico City Nashville New Orleans San Francisco
Baltimore Boston Chicago Dallas Detroit Jacksonville Kansas City Manila Miami New Haven Philadelphia Seattle

S E R V I C E F R O M C O A S T T O C O A S T



*Control and Research are basic functions in the
Lewis Roberts organization.*

*Our own laboratories and resources are supplemented by membership
in the National Printing Ink Research Institute
at Lehigh University.*

LEWIS ROBERTS, INC.
FINE PRINTING INKS
NEWARK, N.J.

Manufacturers of Precision Offset Inks

Branches and Distributors in 20 Cities





Power Plants of Production

USERS unanimously agree that all Blue Streak Linotypes are power plants of production. They pronounce them "the best ever," which is high praise.

The ease with which text and display sizes are keyboarded reduces hand composition to an absolute minimum.

The instant availability of a large as-

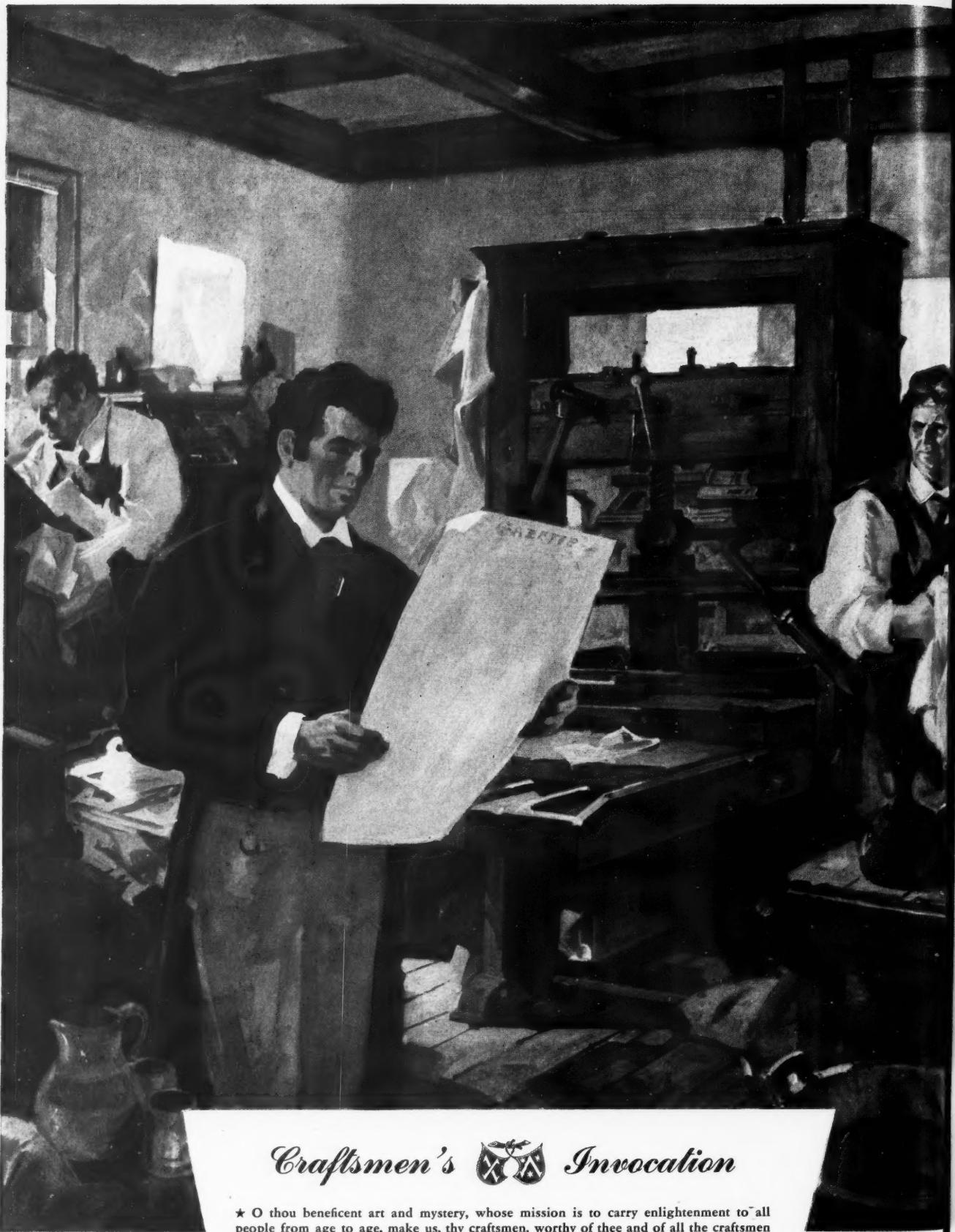
sortment of faces and the simplicity of shifting and changing magazines, plus their great flexibility, make the Blue Streak line truly great producers.

Their popularity among operators is due to the easy operation and the many practical and dependable features with which they have become familiar.

LINOTYPE • 29 RYERSON STREET • BROOKLYN 5, N. Y.



Please Mention THE INLAND PRINTER When Writing to Advertisers



Craftsmen's *Invocation*

★ O thou beneficent art and mystery, whose mission is to carry enlightenment to all people from age to age, make us, thy craftsmen, worthy of thee and of all the craftsmen who in times past have glorified thee. Let thy light shine upon our lives and our vocation. May no word or deed of ours, or any of our handiwork, bring dishonor upon thee; but rather may we uphold thy dignity at all times and in all places, and in brotherly love and helpfulness advance thy fame, to the end that all men may be persuaded to acknowledge thee as mightiest among the Arts and Crafts. So let it be.

—HENRY LEWIS BULLEN

THE INLAND PRINTER

THE WORLD'S LEADING BUSINESS AND TECHNICAL JOURNAL IN
THE PRINTING AND ALLIED INDUSTRIES *J. L. Frazier, Editor*



SPECIAL CRAFTSMEN'S CONVENTION ISSUE • SEPTEMBER, 1946

How to Run Our Businesses During the Years Ahead: P. I. A. Convention Theme

• WHAT PROMISES to be the best-attended printers meeting in many years will be held in Atlantic City when nearly a thousand delegates to the Printing Industry of America's sixtieth annual convention meet on the famous "boardwalk" September 9, 10, 11, and 12.

Sessions will cover the general economic outlook, marketing and sales, personnel, management-labor relations, and the other vital problems of printing management. The 1946 convention theme is "How Do We Run Our Businesses in the Next Two or Three Years?" The answers will be sought to these questions: (1) What are business and industrial relations conditions likely to be, generally and specifically, in the printing business? (2) What new manufacturing equipment and processes are available to meet the future? (3) How can we solve certain industry-wide problems, such as industrial relations and the continuance of paper shortage, by working together?

Highlighting the meeting will be concurrent sessions of the Union Employers Section and the Master Printers Section. With nation-wide interest now centered on the extreme demands being made by some printing trades unions, a high spot of the convention will be a round-table discussion in which international officials of printing trades unions will talk over current trade union demands with employing printers. Presiding over this session will be Edgar L. Warren, director of the United States Conciliation Service. Another feature of the management-labor relations program will be an address by Paul M. Herzog, chairman of the National Labor Relations Board, at a joint dinner of the Union Employers and Master Printers Sections.



JAMES F. NEWCOMB

Mr. Newcomb was unanimously elected first president of Printing Industry of America, Incorporated, at its first convention following the merger of United Typothetae of America and numerous other groups in Pittsburgh in 1945

James F. Newcomb, president of Printing Industry of America, will be the keynote speaker on opening day. He will review the experience of the printing industry during the past year, and is expected to challenge the graphic arts with the many opportunities to it for progress.

The convention program is comprehensive and well-rounded, covering such phases of management as open shop operation, management methods and costs, industrial research to increase efficiency, and public relations.

Opening the convention will be the session on printing marketing. J. C. Capt, director of the Bureau of Census, will offer an address on "The Economic Shape of the Industry" in which he will analyze the results of a recent special census of the commercial printing industry. An analysis of printing markets will be made by Edward McSweeney in his address "Where Will We Sell Our Printing?"

W. K. Jackson, president of the Chamber of Commerce of the United States, will present his views on the general business outlook.

PIA Secretary Oscar Whitehouse will present his report on "The Probable Trend of Labor Negotiations in the Industry During the Coming Years."

The latest developments in printing equipment will be covered in a session in which Lex Claybourne, consulting engineer, will present developments in letterpress; Walter Soderstrom, secretary of the National Photo Lithographers Association, will discuss lithography; George T. Bailey, of the Photogravure and Color Company, New York City, will talk on gravure; and Wade Griswold, executive secretary of Lithographic Technical Foundation, will tell of the research being conducted in the field of lithography.

Offset and Combination Plant Owners should know how Letterpress Process Color Plates Are Converted to Lithographic Reproduction

By Glenn C. Compton

NEW YORK EDITOR

● LITHOGRAPHERS and combination plant owners seeking to expand their markets should look into the possibilities of lithographic color conversion—the production of full color lithography from letterpress process plates.

Letterpress color is converted to lithography by obtaining good black proofs or transparent positives of the four process plates. These proofs or transparencies become the lithographic copy. The success of conversion depends upon the degree to which the dot structure and tonal values of the original plates are preserved. How this is accomplished and some of the difficulties involved will be discussed later in the article. First let us examine some of the practical applications of the process, with emphasis upon its advantages to the advertiser which the lithographic salesman will want to bring out when suggesting conversion to his customers.

Only Original Plates Needed

Starting with a set of four-color photoengravings used in publication advertising, the advertiser through lithographic conversion can use the original color subject—the same size, reduced, or enlarged—in a wide variety of supporting promotional literature like catalogs, pamphlets, price lists, direct mail brochures, window and counter displays, and envelope stuffers. The advertiser can build up an entire campaign around one set of original plates without reverting to the art or photography which was used as copy for these plates.

Suppose a manufacturer wants to merchandise to his dealers an advertising campaign which consisted of a series of full color ads in the *Saturday Evening Post*. By reduction through lithographic conversion as many as four of these ads can be reproduced in their original colors on one page of a brochure, with room left on the page for additional copy, if it is wanted.

The process is not confined to reproducing the entire subject. It is selective. The original may be "ex-

ploded"—parts lifted from the whole and used same size, reduced, or enlarged, against new backgrounds. A piece of merchandise which is a small unit of the original advertisement may be separated from the rest and used as a package stuffer, as shown in one of the accompanying illustrations. By using the step and repeat method it can be printed many up on one sheet.

Various Pieces Can Be Ganged

The use of step and repeat in the above instance suggests other applications of photocomposition in conjunction with lithographic conversion. The subject or subjects obtained from the set of original plates can be positioned by the photocomposing machine, without loss of register, so that several different pieces of the supporting literature—stuffer, broadside, booklet, folder—can be ganged up for the printing process on one press sheet.

Conversion is applicable not alone to letterpress plates used in publication advertising. It can be used in conjunction with other letterpress printing, enabling the operator of the combination plant to augment his service while saving money for the customer. The printer may be planning a lithographed catalog, for example. Previously he produced one by letterpress for the same client (or another printer did). The process plates are still available. The new catalog is being prepared mostly from original art or photography, but several of the illustrations from the letterpress catalog could be used again. The new catalog may be different in size and style, but by lithographic conversion of the original plates the old illustrations can be reduced or enlarged, cropped or reshaped, or supplied with new backgrounds to fit the new catalog.

Flexibility of conversion extends in another direction. The original letterpress plates were prepared for printing on coated stock only, but the conversion to lithography makes possible the printing of the same

full color subject on a wide range of papers. This suggests an application to export advertising. A letterpress catalog on heavy coated paper for domestic distribution may be converted to lithography on lightweight paper to save space and costs when shipping to distant points.

From these few examples it is apparent that the practical application of lithographic color conversion is limited only by the imagination and ingenuity of those who study its possibilities.

Economy as well as flexibility is a strong selling point for litho conversion. The high cost of preparing process plates is spread over an entire advertising campaign. Expenses of original art and photography, color separation, and of the process platemaking does not have to be repeated, no matter how many conversions are made from the original set of plates. All the lithographer has to do is get a faithful copy of the dot structure, the tonal values that have been put into the process plates. There's the rub. As Mortimer Snerd says to Edgar Bergen, "It ain't easy."

Dots Must Be Sharp

Several methods have been used to secure facsimiles of the process plates for use as copy in lithographic color conversion. One way is to chalk the engravings and photograph them. Another is to pull black reproduction proofs of the four plates. No matter what method is used, it is absolutely essential that the dot impressions be sharp and opaque, else the dot structure of the original will be distorted and the final lithographed result will be unsatisfactory in quality.

Best results to date seem to have been obtained with the transparent positives on cellophane. These are made on Model 4T or 219T Vandercook proving presses which, to provide opacity, print in register on both sides of the sheet. Multiple impressions of the plate are made on a rubber blanket and offset on one side of the cellophane sheet, and then the other side is printed direct

from the plate. The sheet is then dusted with lampblack, talcum, or bronze powder to insure its having complete opacity.

Only a highly skilled and experienced craftsman taking infinite pains can get a transparent impression suitable for lithographic color conversion of process plates. The National Process Company, of New York City, uses this method in combination with deep etch lithography and merchandises it under the trade name of "Napconversion." Where the conversion is same size, no camera is needed. The transparency serves as the positive for contact printing on the plate in deep etch lithography.

One-impression Technique

Albert Bourges, a photoengraving consultant and the president of the Transparent Printing Corporation, New York City, has developed a one-impression technique for transparencies which he claims is superior to the multiple-impression method. He contends that multiple impressions spread rather than sharpen the dot, that the thin cellophane sheets are too hard to handle, and that the ink will smear or rub off.

In the Bourges method the process plates are "inked" with a film of transparent adhesive and a kiss impression is made on a sheet of rigid, transparent acetate. The sheet is then dusted with an opaque powder. Highlights can be put into the proof by removing dots with a stylus, and lines can be drawn in by making use of a special pencil.

Bourges transparencies can be pulled on a Vandercook, Hacker, or Claybourn proving press, on an offset proving press, or even a regular offset press. Mr. Bourges' company is equipped to provide only a limited quantity of the proofs, or he will teach lithographers how to use his method.

Still another technique for obtaining facsimiles of process plates for use as lithographic copy has been developed by a lithographic platemaker, John G. Mark & Son, New York City. This company pulls proofs on a special translucent paper manufactured for the purpose, then uses double lighting—transmitted as well as reflected—when shooting the negative. The addition of transmitted light, through the translucent sheet from the back, gives a truer rendering of the highlights and the shadow tones of the original than when only reflected light is used, the inventor says. This procedure also avoids the difficulty sometimes encountered in the cellophane transparency method when



Plates for a full-color ad in the Saturday Evening Post are put to work in the production of supporting promotional literature. Spotlighted at lower left is the original ad in the magazine. At right is a window display card, enlarged by lithographic conversion of the letterpress process plates used in the magazine. Upper left is same size reproduction by lithography for a dealer promotion brochure. Upper right is the subject reduced by conversion for package stuffers. These were printed many up on one sheet by step and repeat. Photo courtesy the National Process Company

fine particles of dusting powder adhere to the non-image areas or to the edges of the dots.

The greatest difficulty in lithographic conversion occurs, of course, when the original subject is reduced, which results in a finer screen pattern. Unless a perfect proof or transparency is pulled, the screen pattern in the lithographic plate fills in with consequent loss of detail. The National Process Company has reduced 120-line plates by as much as one-third with satisfactory results, and experimentally has gone beyond that. Since one-third reduction of 120-line gives the screen equivalent of approximately 160-line, the converted reproduction may be even better in quality than the original, if all the steps in the conversion process are properly handled. There

is no particular problem in enlargement, because the screen equivalent is coarser.

It is not the purpose of this article to discuss the relative merits of the various methods by which reproduction proofs or transparent positives are obtained from letterpress process plates. This is merely a review of the efforts that have been and are being made to get facsimiles that are sharp and opaque enough to insure high fidelity to the original in lithographic conversion. Great skill and care are required by any method, but the effort is worth while because of the new uses the process opens up for lithography.

The printer or lithographer who wants to build some business for lithographic conversion must do an educational job with his customers

and prospects. A great many advertisers already know about the process and its possibilities through the promotional work of companies like the National Process Company, which introduced its "Napconversion" shortly before the war, and Edward Stern & Company of Philadelphia. W. D. Molitor, director of sales for Stern, has given illustrated lectures on color conversion at conventions of direct mail users, and last year wrote a series of articles on the subject which were published in *Printers' Ink*. His efforts have publicized benefits of the process.

W. H. Elliott, the sales promotion manager of National Process, uses a portfolio of samples to show an advertiser how he can build an entire advertising campaign around a set of process plates. The illustrations which appear with this article were selected and photographed from some of the material used in the National Process portfolio.

The time to promote and to sell lithographic color conversion to the customer is during the planning stage of an advertising campaign, before art and plates have been prepared for publication advertising. By anticipating the various pieces of dealer and consumer printed promotion which will be used to support magazine advertising, art or photography can be prepared with a view to breaking it up for use in booklets, brochures, pamphlets, and package stuffers. If it is known in advance that the letterpress plates will be converted, it may be advisable to use a slightly coarser screen so that reduction by conversion will be more feasible.

Color conversion will broaden the market for the lithographer or combination plant operator if he will sell its advantages to the customer, and if he or his platemaker can lick the problems associated with getting good proofs or transparent impressions from the original color plates. Success or failure of the conversion rests in this step.

WHAT IS A CUSTOMER?

A Customer is the most important person ever in this office . . . in person or by mail.

A Customer is not dependent on us . . . we are dependent on him.

A Customer is not an interruption of our work . . . he is the purpose of it. We are not doing him a favor by serving him . . . he is doing us a favor by giving us the opportunity to do so.

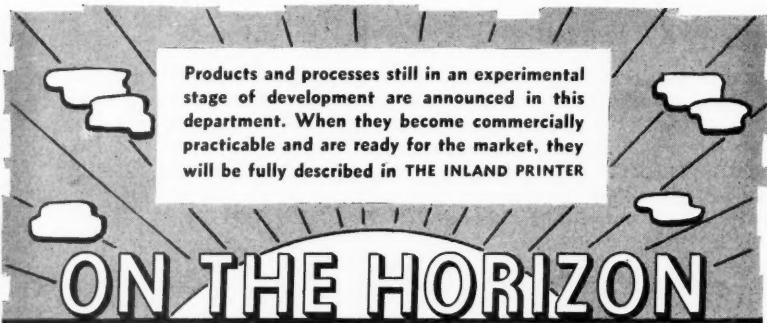
A Customer is not an outsider to our business . . . he is a part of it.

A Customer is not a cold statistic . . . he is a flesh-and-blood human being with feelings and emotions like your own, and with prejudices.

A Customer is not someone to argue or match wits with. Nobody

has ever been known to win out in an argument with a Customer.

A Customer is a person who brings us his wants. It is our job to handle them profitably to him and to ourselves.—Paul T. Babson.



Reprint Method—An Eastern firm with long experience in lithographic platemaking is developing a system of lithographic conversion by which it will be possible to proof entire forms, letterpress or offset, and file the proofs for later reprinting by lithography. Entire books, magazines, or other printed material can be reprinted from these file proofs, long after the standing forms, type pages, litho plates, or litho strip-ups have been discarded. Storage space is reduced to a minimum. Because the entire form is proofed, the layout of the original is preserved and, in the case of color, all register. The process involves the use of a special kind of proofing paper, and a special photographic technique for facsimile reproduction of all highlights and shadow tones.

Ozachrome—A new product designed to give quickly and inexpensively a set of color proofs from separation positives before printing plates—letterpress, offset, or gravure—are made. The four color positives are printed on sensitized sheets of film—Ozachrome yellow, red, blue, and black. The printed films, which are clear acetate sheets with transparent colors, are placed one over the other in register to "reconstruct" the colors of the original subject. The assembled films give an excellent check on color separation, but do not give an exact "pre-proof" of color in the printing plates because the dyes in the Ozachrome films do not match process inks. Progress is being made in solving this difficulty.

Ozachrome is being used successfully for small quantities of store and counter displays, for the color prints in sales books, and for making composite color overlays for insertion in instruction, sales, and

engineering manuals. It is an outgrowth of Ozalid, the "black-and-white blueprint" process of the Ozalid Division of General Aniline and Film Corporation.

Ink from Corn—After five years of research Time, Incorporated, has reached the experimental production stage with a new black ink made from a corn derivative. The ink is quicker drying with less heat, gives greater contrast in pictures, dries with a higher finish than present inks, and performs satisfactorily on fast magazine presses.

Casein Substitute—That versatile vegetable, the soybean, may have an application in the paper industry if a patent just granted is exploited commercially. Patent No. 2,397,307 has been granted to Merrill A. Youtz, of Cincinnati, Ohio, for his method of treating soybeans to make them usable for a wide variety of paper coatings, sizings, and glues. At present, milk casein is widely employed for these purposes. Previous proposals to use soybeans have bogged down in part because of the expense and the impossibility of forming soybean proteins with a color sufficiently light for trade use. The new invention, it is claimed, gives adequate decolorization.

Fast Color Film—A new technique for producing color negative film to give it a speed comparable to average black and white film has been developed by research scientists of the General Aniline and Film Corporation. Availability of the new fast color film will depend upon experimental work being conducted. Test exposures under varying conditions have been highly satisfactory, but full exploration of the possibilities of the new film is in its initial phase.

Grave Shortage of Apprentice Compositors Is Revealed by Study of I. T. U. Statistics

73,000 Additional Employees Are Needed by the Printing Industry in the United States According to James F. Newcomb, President of Printing Industry of America

• SHORTAGE of manpower and need for recruitment of apprentices will probably be discussed by many attending forthcoming conventions of Printing Industry of America at Atlantic City, September 9 to 11; at the International Trade Composition Association at Atlantic City, September 19-21; and also at the Association of Printing House Craftsmen to be held at Montreal, September 8 to 11.

Usually at similar conventions in the past, resolutions have been adopted calling upon committees negotiating contracts with labor unions to liberalize the allowable ratio of apprentices to journeymen which now ranges in the typographical unions from one apprentice to four journeymen, to the ratio of one apprentice to ten journeymen.

It is evident that employing printers who have been adopting such resolutions for liberalizing the ratios have not studied the statistical reports from the International Typographical Union which indicate that employers do not want any more apprentices than an average ranging from one apprentice to eighty-three journeymen down to the average for the whole organization of one apprentice to twenty journeymen. The total membership consists of 4,175 apprentices and 80,177 journeymen.

Instead of lamenting that the ratio is not more liberal it is probable that when the employers will have studied the ratios as worked out herewith by THE INLAND PRINTER, covering representative cities in the United States, they will adopt resolutions inquiring why these self-same employers have not done something to study the apprenticeship problems in their respective cities, and then taken the steps woefully needed to correct the situations.

In one of the recent releases from the Printing Industry of

America, President James F. Newcomb was quoted as having said that there is a national manpower

shortage in the industry amounting to a total of 75,000 persons.

From all over the country reports indicate that war veterans seeking to enter the printing trades in apprenticeships have not been given enough opportunities because, seemingly, the ratios of apprentices to journeymen would not permit such entry of new apprentices and labor unions are said to have quietly refused them an admission into apprenticeship relationship.

Speakers at one or more of the forthcoming conventions might wish to delve into the subject, get the facts, draw conclusions, and then make recommendations. THE INLAND PRINTER is publishing some of the facts. The problem remains for the employers to solve.

St. Louis seems to be the worst city in the United States with reference to apprentices in the composing room. The record of the International Typographical Union states that there are 1,258 journeymen in that city and only 15 apprentices which figures one apprentice to 83 journeymen.

New York City with its membership of 8,961 journeymen—the largest union in the ITU—has but 235 apprentices, a ratio of one apprentice to every thirty-eight journeymen.

Washington, D. C., having a membership of 3,184 journeymen, lists ninety-four apprentices—one apprentice to thirty-four journeymen.

Detroit, with a membership of 1,470 journeymen, has fifty-six apprentices, which is a ratio of one apprentice to twenty-six journeymen.

Chicago, which also is suffering from the manpower shortage and is now involved in an outstanding conflict of views concerning negotiations with the union which is demanding \$3.02 an hour basic wages for compositors, and other increases of

RECORDS OF 53 CITIES

Records of 53 cities listed herewith indicate ratio of apprentices to journeymen compositors as figured by THE INLAND PRINTER, based upon statistics of the International Typographical Union.

LOCAL UNION	MEMBERSHIP APPRENTICES	MEMBERSHIP JOURNEYMEN	RATIO
Albany	17	557	1 to 32
Atlanta	28	523	1 to 18
Baltimore	41	728	1 to 17
Birmingham	19	282	1 to 15
Boston	82	2173	1 to 26
Buffalo	43	637	1 to 14
Cheyenne	None	43	...
Chicago	233	5129	1 to 22
Cincinnati	42	822	1 to 19
Cleveland	51	988	1 to 19
Columbus	30	468	1 to 15
Dallas	16	339	1 to 21
Dayton	20	472	1 to 20
Denver	30	509	1 to 17
Des Moines	7	332	1 to 47
Detroit	56	1470	1 to 26
Grand Rapids	17	190	1 to 11
Houston	18	429	1 to 23
Indianapolis	46	645	1 to 14
Kansas City	41	647	1 to 15
Los Angeles	65	1501	1 to 23
Louisville	22	340	1 to 15
Memphis	11	235	1 to 21
Miami	8	391	1 to 48
Milwaukee	32	641	1 to 20
Minneapolis	50	730	1 to 14
Nashville	13	196	1 to 15
New Haven	27	329	1 to 12
New York City	235	8961	1 to 38
Oklahoma City	15	218	1 to 14
Omaha	5	202	1 to 40
Philadelphia	83	1882	1 to 22
Pittsburgh	44	720	1 to 16
Portland	8	128	1 to 16
Providence	10	216	1 to 21
Rochester	11	377	1 to 34
Sacramento	7	236	1 to 32
Salt Lake City	10	109	1 to 11
San Francisco	55	1435	1 to 26
Seattle	22	664	1 to 30
Springfield	3	163	1 to 54
St. Paul	32	581	1 to 18
St. Louis	15	1258	1 to 83
Syracuse	12	287	1 to 24
Toledo	10	253	1 to 25
Topeka	4	130	1 to 32
Washington	94	3164	1 to 33
Wichita	4	199	1 to 50
CANADIAN UNIONS			
Hamilton	9	130	1 to 14
Montreal	64	569	1 to 9
Ottawa	26	307	1 to 11
Toronto	158	1260	1 to 8
Winnipeg	38	323	1 to 8

pay rate, vacations, sick-leave, and other items which will raise basic pay to about \$3.70 an hour, shows a ratio of one apprentice to every twenty-two journeymen. The total membership is 5,129 journeymen and 233 apprentices.

In the far West, the employing printers have not done any better in solving their apprentice problem. At least ratios are not better. In Seattle, the journeymen number 664 and apprentices twenty-two, ratio of one to thirty; in San Francisco, the record is 1,435 journeymen and

fifty-five apprentices, ratio of one to twenty-six; in Los Angeles, the membership is 1,501 journeymen and sixty-five apprentices, a ratio of one to twenty-three.

In the South, Atlanta has 523 journeymen and twenty-eight apprentices, a ratio of one apprentice to eighteen journeymen; in Nashville, the record shows 196 journeymen and thirteen apprentices, ratio of one apprentice to fifteen journeymen; in Memphis, 235 and eleven, a ratio of one apprentice to twenty-one journeymen; in Hous-

ton, 420 and eighteen, a ratio of one apprentice to twenty-three journeymen; in Dallas, 339 and sixteen, a ratio of one apprentice to twenty-one journeymen; and in Miami, Florida, 391 and eight, a ratio of one apprentice to forty-nine journeymen.

In Canada, the employers seem to take their apprenticeship problem more seriously than they do in the States, for the ratios are Montreal, one to nine; in Toronto, one to eight; and in Winnipeg the ratio of one to eight is also maintained.

Franklin Association Distributes Protests Against Demands of Union

PROTESTS against the demands for 85 to 110 per cent increase in the wage costs made by Chicago Typographical Union Number 16 are being published by the Franklin Association of Chicago for distribution among users of printing who are also being called into group meetings and being advised that unless the union changes its demands by October 4, "there may be an interruption in the service of your printer to you."

It is confidently expected that in view of Woodruff Randolph's strike policy, as outlined in *THE INLAND PRINTER* (July issue, pages 31 and 32) the International Typographical Union will insist upon agreement of its demands in Chicago, and approve the strike-vote which Number 16 will be instructed to deliver. Thus Chicago will again be used as a "guinea pig" by the ITU to test its extreme strike policy, so the speakers stated at a press conference held in Chicago on August 15 which was

under the auspices of the Franklin Association of Chicago.

Scores of meetings of printers and various groups of customers have been held in Chicago during the past month by the Franklin Association upon the basis that the excessive demands of the union are of interest to them because printing establishments are part of the manufacturing departments of publishers' businesses, and also those of mail order houses and other buyers of printing. This new idea is being expounded by C. L. MacKinnon, newly appointed general manager of the Association. He said that last year's "terrible beating" administered to the printing industry in Chicago was due to the failure on the part of the industry to recognize from the beginning that a strike would be called by the union. He is now saying to all printers and their customers that in order to avoid a possible strike by means of conciliation and

mediation through negotiations, preparations must be made for a strike. He also indicated that the demands made by Chicago's compositors "may set the pattern for the second round of nationwide wage increase demands."

"We must resist the demands of Number 16" said Mr. MacKinnon. "In the first round of the general wage increases after the war, the national wage increase pattern was 15 to 18½ cents an hour. For the steel industry, 18½ cents; automobile industry, 18½ cents; meat packing, 16 cents; farm machinery, 18 cents; and lumber, 15 cents. The members of Chicago Typographical Union, however, received from the Chicago printing industry an increase of 27 cents hourly since the war's end."

In his communications (issued by the thousands) to printers and their customers, Mr. MacKinnon has listed the demands for consideration in the present negotiations as follows:

ITEM	PRESENT SCALE	NEW UNION DEMANDS
Wages	\$1.81½ an hour straight time	\$3.02 an hour, straight time
Vacations	Two weeks with pay	Four weeks with pay
Overtime	Time and one-half (\$2.72½) after 7½ hours; double time (\$3.63) after 10½ hours	Double time (\$6.04 an hour) after 7½ hours; triple time (\$9.06 an hour), after 10½ hours
Paid Holidays	Three	Six
Holiday Work	Double time (\$3.63 an hour)	Triple time (\$9.06 an hour)
Sick Leave	None	15 days (3 weeks with pay)
Severance Pay	None	One week for each 6 months of service; 30 week maximum
Wage Reopening	One year	Every 30 days



**Your Foundation of Selling Will Grow
Bigger and Remain While Other Selling
Methods Will Melt Away and Disappear**

Printing Salesmen Will Benefit by Reading Herbert Ahrendt's "THE SNOWBALL PLAN OF IDEAS"

● WE GENERALLY AGREE that a printing salesman must have personality, poise, knowledge, tact, neatness, dependability, honesty, perseverance, dignity, and sociability to be a success, but we believe that one of the most important things to possess, acquire, or develop is BRAINS plus IMAGINATION.

We shall dwell upon this topic and shall suggest many ideas which can be used just to keep the ball a-rolling. So that you will remember we shall call this "The Snowball Plan." When winter comes around and snow covers the ground did you ever notice how the children, when first starting out to make a snowman, take a small ball of snow and push it along until it becomes bigger and bigger and then becomes so big that they can't push it any more? This becomes the main backbone of the smiling snowman with a pipe in his mouth and a broomstick in his arms. The sturdy fellow remains until all the snow around him is melted. He started out as just a little snowball. By utilizing "A Snowball Plan of Ideas" your foundation of selling will grow bigger and bigger and will remain while other methods of selling will melt away and disappear.

Here are a number of ideas and suggestions for a start. It is up to you to add to them and start pushing the ball around:

A concern which had many salesmen was called upon by a printing salesman who suggested a catalog business card with sixteen pages containing illustrations and descriptions of their many products instead of the usual engraved single card which had no selling value whatsoever. The increase in sales which resulted endeared this salesman to the manufacturer.

A salesman calling on a prospect asked for samples of the many forms which were in use by a prospective client. By pasting them up on a large sheet which could be run advantageously on one of his larger presses he showed how the firm could save money by buying a year's supply at a time.

A company wanted to inject a bit of color in their halftone illustrations. So an enterprising printing salesman showed how by the use of duo-tone ink an unusual result could be obtained. He also suggested that two halftones be made, the black with the screen at 45 degrees and the red plate at 75 degrees, so the little red dots will print in the white spaces between the black dots to create an unusual effect.

An ambitious printing salesman should always look for the unusual. How many folders and circulars could be created for unusual attention value just by the addition of a clever die cut-out or fold. The paper houses will soon be getting out some wonderful suggestions which they used to send out quite regularly before the war. It is up to the salesman to start making a collection. A large 9 by 12 kraft envelope is ideal, with the contents jotted down on the outside for ready reference. Different lines of businesses can be separated and cross indexed.

★ ★ ★ ★ ★ ★

Prize Winner!

This article was awarded first prize in the second annual McCoy Award by the Associated Printing Salesmen for ideas to promote the sale of printing. Mr. Ahrendt is acting head of Ahrendt, Inc., New York printers, and is a member of the New York Craftsmen's Club.

A salesman we know has made a hobby of taking company letterheads, redesigning them, and then submitting them for approval as an entry to other business.

Even the lowly envelope corner card can be improved in most cases, and can be offered as a suggestion. Just for fun, take particular notice of the envelopes which come to you in your daily mail and see how ordinary and uninteresting they are. Write to the people who specialize in stock cuts and start with the illustration. Type selected in keeping, to match, can be easily added. The vase, the pyramid and the inverted pyramid, and the balance off-center mass method should be tried out. An additional color always improves a letterhead or envelope if the color is used judiciously.

Just a simple little thing like adding a cobweb or spider design glassine over a catalog cover can take it out of the commonplace if suggested by an alert printing salesman. Besides being attractive, it serves a useful purpose by keeping the cover clean and neat. Color printing thereon or even a circular or triangular cut-out where the title or trademark could show through would help to get the reader's attention and curiosity.

An idea-minded salesman, after printing a letterhead and multigraphing a letter for an insurance company, stacked them up, and applied a blow-torch to all four sides. The inquiries doubled with a happy result all around.

At one time perfumed business cards imported from France were quite the rage for millinery, gown, and beauty shops. A blotter sprayed with cologne or perfume could be easily sold to a florist or a perfume company. We suggest this because

doing the unusual even if the idea is ancient will pay dividends. The vogue for old fashioned types just now in direct mail, magazines, and in the newspapers will bear this out.

A salesman who was asked how cheaply he could make up some letterheads pulled out a bunch of samples printed on newsprint, following this up with specimens printed on a good crisp quality paper. Needless to say, the customer was soon taken off the price angle and a nice order for good letterheads resulted.

Many salesmen are now being confronted with the big problem of paper shortages and it is difficult for the customer to believe that he can't get what he wants in all cases. Some paper houses are getting out stock inventories each month and even though a lot of it is sold before the list even reaches the printer it is a good idea to keep in touch with your paper house at frequent intervals, in turn advising your clients as to what stocks are available.

As most paper houses do not have direct contact with a consumer this information would be appreciated. Much grief can be avoided if the client knows he shouldn't specify a paper which cannot be delivered. An order can sometimes be secured by starting with the paper which is available. Every customer likes to know that you are thinking about him and his interests and cannot help but feel flattered by your attention and real aid.

If a client gets out a small four-page house organ, suggest the idea which is now being used by an enterprising and economy-minded paper manufacturer. It is printed in the form of a French fold and when opened out a timely motto with an illustration and attractive border spreads out for hanging on the wall. This house organ is one that never gets thrown away.

In this day of changing prices, when new pages were sent out to replace old ones in a loose-leaf price list, a manufacturer discovered that either they weren't put in or the old ones weren't taken out due to the similarity. The printing salesman suggested that in the future all changes should be printed on canary colored stock so that the customers would become accustomed to associating the color with changes and would be more careful to see that all changes were properly inserted when received.

A large manufacturer was using a catalog and price list with self cover. He complained to the printing salesman that after very much handling the cover became greatly

AD GETS RESULTS (?)

A young man we know, just out of the Army and sorely in need of a dwelling, ran an ad in the *New York Times* not long ago. It pulled two answers: one from the *Herald Tribune* and one from the *Sun*, both to ask if he wouldn't advertise in those papers, too, please.—*Tide*.

soiled. The printing salesman suggested that a russet-colored cover paper be used to overcome the grime of thumbing. The result was that the order for the next catalog included a beautiful colored cover, which increased the price of the job and additional commission for the salesman, and a satisfied customer.

A salesman called on a large garage owner, but was told that no printing was needed. The salesman didn't put on his hat to leave but suggested that being near Income Tax time that it would be a good idea for him to go over his books and mail a statement to each individual car owner showing how much he spent in one year. It was the salesman's understanding that it was permissible to make deductions for the expense of motor car maintenance when the car was used for purposes of business. With the statement, the salesman suggested a blotter, with a letter expressing appreciation for the customer's patronage. Needless to say, the salesman walked out with orders for statements, envelopes, letterheads, and blotters instead of going out empty-handed.

Have Prices of Specimens

When gathering up specimens to be shown to a client refer back to the job ticket in the office and jot down the quantity and the price on each one. This would give your prospective client a general idea as to what a similar job would cost him. Sometimes the customer may be interested in a particular mailing piece, but in the interval between the estimate and the call-back his interest might cease.

We have seen catalogs and price lists on small items like envelopes, letterheads, business cards, blotters, *et cetera*, and some salesmen who don't even know too much about printing have been successful on cold canvas with such a scheme. In Chicago, a million dollar concern sells all its printing by this method and in Buffalo a large firm sells four-color folders and booklets by this method. Take a leaf out of their success book.

A lot of direct mail ideas start out by just an illustration. If one were to call in a model and a photographer to illustrate a booklet or a folder, the cost would be prohibitive. Underwood and Underwood, Ewing Galloway, Armstrong Roberts, and other large photographic studios have thousands of illustrations available at moderate cost. The salesman of creative printing should become acquainted with this service and might be able to secure a miniature catalog from them to show to his clients to arouse their interest in a design. A bit of copy can be offered, and sometimes a large order can be secured instead of the usual "We don't need any printing today."

A printing salesman who is really "on the ball" thought of a clever idea to tell his customers about a new line-casting machine which was added to his composing room. He had slugs cast with the name of the person he was to call on. After announcing the addition he handed the client the slug. We would like to wager that this has never been thrown away.

We shall always remember the day when we made our first visit to a printing plant. A compositor with a red nose and a long mustache set our name up in a stick. Some people may be familiar with a line-casting machine but have never seen a slug, let alone with their name on it. Try this stunt even though you have always had a machine.

A salesman should consider his clients as a gilt-edge security which pays off dividends each year. He should be their friend and counselor and should be ready at all times to serve their smallest need. He should be attentive to every detail of an order and should be familiar with all the processes in the trade. Regular attendance at association, salesmen, and craftsmen meetings should be a must. Sometimes it seems like a waste of time, but just one germ of an idea picked up at these gatherings will make going regularly well worth your while.

Just one extra point. It is all right to have many ideas in your mind but it won't do you any good if you don't put them in practice. As a practical suggestion, always carry around a few sheets of blank 8½ by 11-inch paper, folded twice in your pocket. When an idea comes to mind jot it down immediately so it won't get away from you.

These little sheets of paper may represent real money for you some time in the future.



Offset

Solutions for Deep-Etch Platemaking

By Charles F. King

● When little or no heat is required, and the relative humidity frequently soars above the 50 per cent mark, removal of the exposed deep-etch coating sometimes presents quite a problem. This is especially true when a series of exposures may cause hours to elapse between the time the plate is coated and the removal of the stencil. In such cases the reduction of the exposure time may be undesirable and, as stated in the preceding article, the use of clearing solutions to soften the stencil should be avoided if possible. The alternative given was to carry a heavier coating; but the author has been unable to find any published information regarding a method of doing this and keep the same ratio of gum to ammonium dichromate.

Bulletin Number 14 of the Lithographic Technical Foundation suggests that the coating should be made according to this formula:

In order to make heavier coating solutions while still maintaining the same relationship between the amount of ammonium dichromate and dry gum, the following table may be used:

tion and considerably more of the gum will dissolve. In this manner solutions as high as 19 to 20° Baume may be made; but it should never be necessary to use that high a density for deep-etch coating.

Density of gum solution Degrees Baume	Volume of gum solution to be used in above formula	
	Oz. per 1 qt. Ammonium Dichromate Solution	C.C. per 1000 c.c. Ammonium Dichromate Solution
14.0	92 1/2	2900
14.5	89 1/8	2800
15.0	86 3/8	2700
15.5	83 1/2	2600
16.0	81	2500

At times operators have trouble getting gum solutions as heavy as 14° Baume when using the method suggested in the first article of this series—suspending the gum in a cheesecloth bag. When such difficulty is encountered, the mass of

No discussion of the deep-etch process would be complete without attention to the operation commonly known as "gumming" or as "gumming in" a plate immediately after the etching. Much practice is required to become skilled in this art, and far too many fail to realize the importance of this seemingly simple step. As has been mentioned in other articles of this series the proper depth of etching and the use of a good developing ink may make the difference between a properly and an improperly gummed plate. Conditions of temperature and humidity also have an effect. (It is extremely difficult to do a good job of gumming in hot humid weather in a plate room which is not air conditioned.) Whether it be a faulty technique, poor quality materials, or weather conditions, the result is the same. Gum is permitted to dry on top of the developing ink and this gum makes these areas non-receptive to ink.

Just what change takes place in the physical properties of the gum and ink is not known; but the resulting mixture cannot be dissolved by the usual solvents for ink, nor will water remove it. It is often

Solution A

Gum Arabic solution having a density of 13.5° Baume

Solution B

Ammonium dichromate, photo grade	200 grams or 6 3/4 avoir. oz.
Ammonium hydroxide, 28 per cent	141 c.c. 4 1/2 liq. oz.
Water sufficient to make	1000 c.c. 1 quart

Solution C

Lithosol brilliant blue E dye	10 grams	1	avoir. oz.
Distilled water	122 c.c.	12	liq. oz.

Deep-Etch Coating Ready for Use

Solution A	3000 c.c.	3	quarts
Solution B	1000 c.c.	1	quart
Solution C (if colored coating is desired)	30 c.c.	1	liq. oz.

(Note English and metric weights and measures are not interchangeable. One or the other system must be used throughout.)

gum may be removed from the bag and the cloth thoroughly washed in warm water. The gum and the bag may then be returned to the solu-

possible to remove enough of it to get a somewhat satisfactory print by washing the plate out several times with water and an ink solvent both at the same time. Even with this mixture hard rubbing or scouring is often necessary. Although this method of removal may be the only way some plates can be saved its practice cannot be recommended. It tends to make non-work areas more receptive to the grease. The excessively hard rubbing necessary removes the protective film of gum from the peaks of the grain and they more readily take ink. The pressman will say that the plate is sensitive.

Dusting the plate with French chalk or talc following the application of the developing ink seems to increase the tendency of gum to adhere to the ink. For ease in removing the stencil and for preventing the piling and smearing of ink during the scrubbing off of the exposed coating, dusting is desirable. Furthermore, if it is necessary to make an albumin "set-in" or add other work by the deep-etch process it is necessary to dust the plate in order to get a uniform film when recoating. To take care of this condition in making set-ins some operators find it expedient to roll the plate up heavy before dusting.

Don't Blame Operator

Rolling up of all plates prior to gumming is the rule in some plants. It is claimed that much of the trouble from gum is eliminated by this method. Either the rolling up ink has a greater ability to repel the gum than the developing ink has, or the heavier film permits the solvent to undercut and remove the ink under the ink-gum mixture.

As soon as possible after the gum has been fanned dry, the plate should be washed out with turpentine or Lithotine. If any parts of the image areas appear to have ink remaining in them, it is a sure indication that gum is capping the developing ink in these areas, and they will not print. A close examination should be made at this point. Frequently it is only the quarter tints and finer which do not wash out clean, while at other times streaks of the unremoved ink will appear. There are certain conditions which will prevent the removal of any ink. The work areas remain just as black as they were before the plate was washed out.

Although it may be caused by an inferior technique in gumming, this latter condition is usually attributable to an unsatisfactory devel-

oping ink. Tests should be made to see if better materials are available before condemning the operator. However, when streaks appear it is definitely a matter of unsatisfactory gumming procedure. It may be that the gum used is too viscous and a thinner solution is necessary. Many plants which are not air conditioned use solutions containing less gum during the summer. This helps eliminate some of the trouble, but too thin a solution may make it difficult for the pressman to remove the asphaltum which is applied immediately following the washing out operation. When ink remains in fine tints only it may be caused by etching too deeply.

Powdered Gum Solutions

From the foregoing it can be seen that although the operation known as gumming a plate is as old as lithography itself, Senefelder was unable to make a commercial process out of his "stone writing" without the use of gum arabic. The use of developing inks has introduced problems which were not as apparent with the rolled-up hand-transfer plate. Several questions may properly be asked at this point. Exactly what is the function of the gum arabic? What properties does it have that make it the basis for most etches or desensitizing mixtures? Can any other materials be used in place of it? What about the substitutes which are now on the market?

The peculiar properties which make gum arabic so suitable have been investigated, but as yet no completely satisfactory explanation has been found. Some have claimed that there actually exists a material called arabic acid which reacts with the surface of the plate and forms a salt with the metal (either zinc or aluminum) that is responsible for the desensitizing action. Another explanation is that a portion of the gum is absorbed on the surface of the plate in such a manner that it can not be removed by washing.

The writer from his experience with the material and observation of the action of other comparable materials has found that neither theory completely accounts for the behavior of solutions containing gum arabic. In the section of the article relating to the preparation of gum solutions for use in making deep-etch coating solutions, it was stated that when powdered gum was used, the solution had a lower viscosity than when sorts or lumps were used, although the density

(the Baume reading) was the same. These powdered gum solutions are very cloudy, while those made from sorts are practically transparent.

When the cloudy solutions are filtered through a pressure filter, with the use of a filter aid, there is a definite drop in the density of the solution, but the viscosity changes very little. To the author's knowledge no attempt under extremely accurate conditions has been made to determine whether filtered gums from both sources have the same viscosity when they have the same density. Furthermore, clear filtered solutions when evaporated to dryness at room temperatures or under moderate heat become cloudy as the water evaporates. When redissolved, the viscosity of the resulting solution is lower than that of the original solution at the same density. From the foregoing, it seems possible that, normally, a solution of gum arabic is a mixture of soluble and insoluble matter dispersed in water. The cloud or insoluble portion is the result of the oxidation of the soluble matter. This last statement can be verified through the use of oxidizing agents other than the dichromates. When some strong agents are used, clouds of large curds are formed which rapidly settle to the bottom of the container. Others cause the whole mass to gel.

Reactions of Etches

Since etches frequently contain oxidizing agents it is possible that much more of the insoluble matter is formed through their use than when gum is used alone. Furthermore, most of them have some action of the metal which would at least present a clean surface upon which the precipitate could be adsorbed. However, when a plate is gummed in normally nothing but a solution of gum itself is generally used. In this case the film which is formed cannot be entirely removed by washing after it has been dried down. It could logically be assumed that in drying the gum reacts with the air and a considerable portion of it is converted to the insoluble form which attaches itself to the grain of the plate by adsorption or by some mechanical means.

This is further confirmed by the work done in conjunction with the water process for removal of the deep-etching solution, as covered in the LTF Research Bulletin 14. Previous to the publication of this work it had been assumed that it was necessary only for a solution of gum to come in contact with a

freshly counter-etched surface in order to desensitize it. The successful operation of this method proved the fallacy of this belief; and during the course of the investigation it was found that it was necessary to permit the gum to dry upon an area in order to cause it to become ink-repellent.

Here, also, may be a possible explanation for the trouble previously considered, dried gum on top of the ink. The dry insoluble gum is described in Bulletin 14 as closely resembling cellulose. Perhaps these tiny particles actually blot up the developing ink in much the same manner as cotton, blotting paper, or other cellulosic materials do. This would explain the necessity for scouring off the mixture from the plate when developing ink is used in order to get to the lacquer base, and, since the film of ink on a rolled up plate is much heavier, why the gum cannot as completely absorb it in order to more easily remove it.

In a preceding paragraph it was stated that etches frequently contain oxidizing agents which convert the gum to the insoluble state. This is not true of all etches. Some contain materials which, due to properties other than their ability to oxidize, precipitate gum from solution. These materials do not actually convert the gum to another form as in the case of oxidation but merely remove it from solution.

A gum solution will usually tolerate a small amount of these chemicals. When they are permitted to dry down on the plate the concentration increases to such a point that it causes the gum to become insoluble in that concentrated a mixture. Resolution is blocked by the proximity of the insolubilizing material. This action is sometimes considered to be a tanning action and is what takes place when such materials as tannic acid, chrome alum, and other such etching materials are used.

Unsatisfactory Substitutes

Substitutes for gum arabic must have this same ability to become insoluble but still become wet with water. In addition, they must become swollen and form gel-like substances when wet. They must also adhere to the surface of the metal. European countries which were shut off from their supply of gum during the war used dextrine successfully. It reacts with chromic acid dichromate solutions in a manner similar to gum. However, it did not make a satisfactory sub-

stitute for gum in deep-etch coating solutions. According to some Russian sources, in fact, it was considered even better than gum when used in plate and fountain etches.

Experiments with Cellulose

Most of the searches for substitutes in this country have looked to products of cellulose or starch or other natural gums as the basic starting material. Originally the only thought was to find a domestic product which would closely resemble gum arabic. As a result, gums from many different trees were tried and some of them worked well. Among those which met with limited success were larch gum, mesquite gum, and cherry gum. All of these were natural products and subject to the same variables as gum arabic. All required a preservative to keep them from spoiling and none was as good as the original.

As early as 1938 the writer began experiments with methyl cellulose, one of the first of the water-soluble cellulose derivatives on the market in commercial quantities at a price within reason. What he found to be



... is the title of our frontispiece illustration. It appeared in several national publications in an advertisement of Jones & Laughlin Steel Corporation, Pittsburgh, Pennsylvania.

Copy in the advertisement tells the use printers make of steel—and the speed and precision that the workability and durability of steel have made possible—from the typewriters upon which copy is turned out, through the typesetting machines, to the presses, large or small.

Prepared by Bond & Starr, Incorporated, Pittsburgh, the advertisement is one of a series which depicts the important part steel has played in building various industries. The original painting was by Orison MacPherson.



true concerning methyl cellulose as a substitute for gum seems to be true of most of the other water-soluble cellulose products. It is impossible to make solutions which contain a high percentage of solids. A 14° Baume solution of gum arabic contains about 28 per cent of dry gum whereas, even using an especially prepared low viscosity material, a 10 per cent solution was a gel. As a result, the dried film is very thin compared with the gum film.

Another important property of these cellulose products is that when used with no other materials added to the water solution their dried films may be completely redissolved. A sensitized plate to which a film of this synthetic gum had been applied, dried, and washed off had not been desensitized permanently. When dry it was capable of taking ink as it had been before it had been gummed in. The addition of phosphoric acid and other reagents make it possible to permanently insolubilize a portion of the film. Then it can be used as an etch or desensitizing agent.

There are some reasons which favor the use of such materials. Being synthetic, their quality can be controlled and a more uniform product is assured. The material does not have as great a tendency toward spoilage during storage of the prepared solution. Usually these materials come in a form in which they can be easily handled and easily dissolved in water. However, the greatest advantage comes from the elimination or reduction of capping the developing ink with the gum. Whether this is due entirely to the fact that there is no insoluble matter formed over these areas, or because the solution contains so much less solids than the gum arabic solutions usually employed, is not known. (The lowest density gum arabic solution known to be used for gumming is 8° Baume and this contains about 16 per cent by weight of gum, whereas solutions containing less than 5 per cent of the synthetic must be used.)

Danger of Asphaltum

When the exceptionally thin gum arabic solutions are used there is danger of difficulty in removing the asphaltum when the plate goes to press. This danger, although present, does not seem to be as great when the synthetic gums are used. They swell considerably more than the natural gum and release the asphaltum more easily. Nevertheless, (Concluded in third column next page.)



A COUNTRY SAGE SPEAKS HIS MIND

He halted his plowing long enough to give me his views on the state of the nation. "The trouble with you city fellers is that you're too far away from nature—includin' human nature," he said, biting into a plug of tobacco. "You're too close to machines. Me, I stay away from 'em much as I can. Don't even use a tractor. Fer one thing, I can't afford one. Fer another, a horse is better fer the soil.

"Now take this OPA and all the hullabaloo about it," the old man went on. "I ain't sayin' it's a good thing, an' I ain't sayin' it's bad. All I'm sayin' is that you city folks trust too much in man-made laws. They won't never do what you expect of 'em.

"You folks has got so far away from nature, you think food comes in cans. You don't know anything about food except its price. When you have to pay a few cents more for this or that, all you can think of is to try and beat your boss out of higher wages, while you go screamin' to Washington to get lower prices.

"You're always hollerin' for 'security.' But if you got out in the country, you'd know their ain't any such thing. Sometimes crops is good, an' sometimes they ain't. That's the only thing you can really count on.

"Another thing you city folks has forgotten—or maybe never knew—is that nothin' comes up except what you plant—leavin' out weeds, of course.

"That's just my way of sayin' that if you're goin' to eat, you gotta dig. From what I read in the newspapers, you folks down in the city have got hold of some crazy idea that the less you sweat, the more you'll have. I been tillin' this soil for a long time and I ain't never seen it come out thataway."

The old man shook his head. "The worst thing about all this foolishness, son, is that it tends to spread. Even out here, where most of the people still have a little sense left, you find this notion that you can get something for nothing. Take Willie Henshaw, over to town. He never wasn't good for much; but now he ain't good for nothin'. Even before he got these new-fangled ideas in his head, he never did more than he had to without his boss catchin' on. But he was slick about it. Now he comes right out an' says anybody who works hard is a sucker.

"Well, that'll be about enough jawin' for today. Firs' thing you know, I'll be as much of a loafer as Willie Henshaw. Only thing that keeps me goin' is—I know what'll happen to me if I don't work. Willie Henshaw ain't got that much sense—an' neither have you folks down to the city."

Reflecting on the old man's words, I find that a good deal of what he said is true. Country people, and those in small towns have an attitude toward price control that is quite different from that of city people.

One reason is that fewer of them work for wages. The man who is in business for himself is impatient of controls and restraints. All he asks is outlet for his energy. Rightly or wrongly, he sees such things as OPA as attempts to crib and confine him.

Politically, he seems to be reverting to his normal and instinctive hostility toward what he thinks of as boss-ruled cities. His wrath is rising. A small merchant put it this way. "One of these days," he said, "we'll take care of Truman an' folks like John L. Lewis an' all the other Communists that are tryin' to ruin the country."

—Courtesy of Howard Vincent O'Brien, Chicago Daily News

these gums form such viscous solutions that they must be used at these very low concentrations. It is therefore imperative when such materials are purchased that the lowest viscosity material available should be ordered.

The cellulosic gums are generally three to five times as expensive as gum arabic but since less concentrated solutions are required the difference is negligible. However, prior to the war this difference was considerably greater, but even at that time to a plant experiencing trouble with gum streaks it was well worth the difference.

In this, as in the preceding articles in the series, the author is attempting to make available to the deep-etch platemaker information which has been found to be valuable in preventing trouble and curing it when it does occur. Much of it has been published over a period of years in the various trade papers both domestic and foreign, and some is purely conjecture on the part of the author. This conjecture, however, is based both on laboratory tests and on practical experience in a number of plants. In spite of this it is possible that it may not correspond with the experience of others.

Changes in Formulation

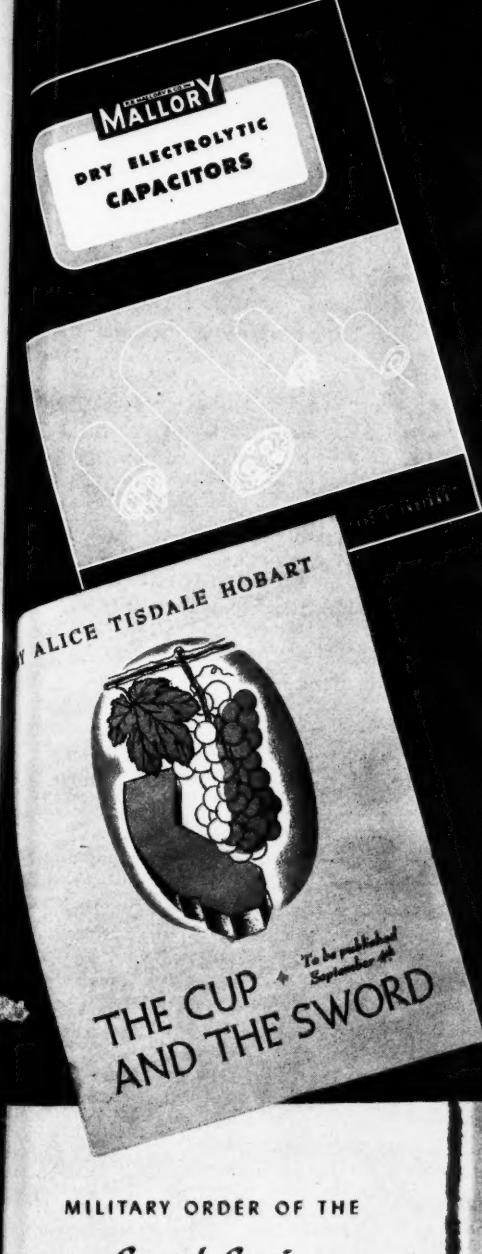
In addition, the postwar shortages have made it necessary for some suppliers to make substitutions or changes in formulation which will cause troubles for which it is impossible to account quickly. The writer himself has only recently been the victim of such a change. For over ten years he has consistently used a certain dyestuff for coloring the coating. Suddenly he found it impossible to make coating that was free from white specks, pin holes, and small bare spots in the coated plate. The very last thing to be suspected was the dye, since it was still called the same name as previously, but correspondence with the manufacturer proved that a change had been made and it was no longer suitable for gum coating.

★ ★

MAKING A QUOTA

Once there was a man who put on a big spurt to catch his train—but missed it. A bystander who had seen his final brave and nearly successful effort said, "Well, if you had just run a little faster you would have made it."

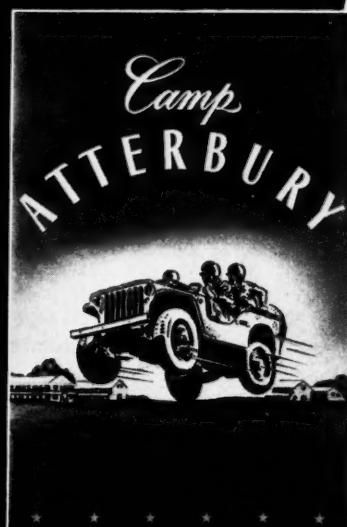
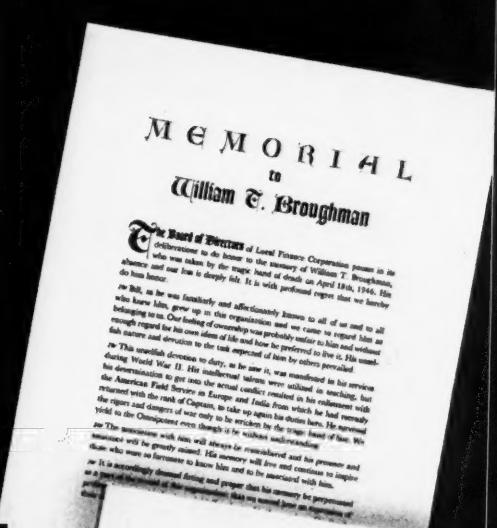
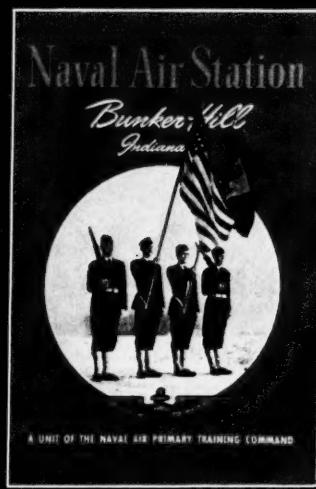
"No," the man replied, "it wasn't the case of running faster, but of starting to run a little sooner."—*C. J. Keller, Nalaco*



NATIONAL RETAIL HARDWARE ASSOCIATION

A Page of Pagett

★ A showing of printed pieces designed by Glenn M. Pagett of the Typographic Service Company, Indianapolis, Indiana. Not sensational . . . just good, solid, modern layout and typography. Although not apparent in the one-color reproductions, good choice of colors, in both the stock and printing inks, was an important factor in the attractiveness and effectiveness of the originals.



MILITARY ORDER OF THE
Loyal Legion
OF THE UNITED STATES



ANNUAL MEETING
OF THE COMMANDERY-IN-CHIEF
INDIANAPOLIS • 1942



27th
Annual
Convention
Program

INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

SEPTEMBER 9·10·11

Montreal

Sunday, September 8

10:00 a.m. to 10:00 p.m. Registration
10:00 a.m. International Board meeting
8:30 p.m. to 10:00 . . . Social and entertainment program

Monday, September 9

8:00 a.m. to 5:00 p.m.	Registration
9:00 a.m. Convention session, convention chairman presiding	
Invocation	THE REVEREND JOHN WEIR FOOTE, V.C.
Address of welcome	Government official
Address of welcome	Montreal Club president
Response to addresses of welcome	W. H. GRIFFIN, first vice-president
Introduction of International president	Montreal Club president
PRESIDENT BRADLEY assumes the chair and introduces International officers	
Roll Call of clubs	International secretary
Appointment of convention committees	International president
Credentials, Finance, Resolutions, Officers' Reports, Constitution and By-Laws, Nominating	
11:00 a.m.	Presentation of resolutions and amendments
Report of International president	H. GUY BRADLEY
Report of Credentials committee	
12:00 noon	Adjournment
2:30 p.m.	<i>Typographic Clinic</i>
Chairman, WILBERT HAMILTON, Ottawa, Ontario	
(a) "Type Faces"	Speaker to be announced
(b) "Type Usage"	HOWARD KING, Maple Press, York, Pennsylvania
(c) "Type Design"	PAUL A. BENNETT, Mergenthaler Linotype Corporation, Brooklyn
<i>Photomechanical Processes Clinic</i>	
Chairman, JOHN A. MCLEAN, Government Printing Office, Washington	
(a) "Type Usage"	HOWARD N. KING
(b) "Photocomposing"	F. W. C. FRENCH, Lanston Monotype Machine Company, Philadelphia
(c) "Photomechanical Developments"	ERNEST E. JONES, Graphic Arts Corporation of Ohio
5:00 p.m.	Adjournment
6:30 p.m. to 9:00 p.m.	Club management dinner
Chairman, GRADIE OAKES, The International Association of Printing House Craftsmen, Chicago	
Discussion Leaders: HERMAN W. VERSEPUT, PERRY LONG	

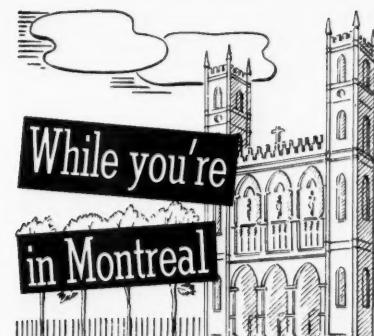
Tuesday, September 10

8:00 a.m. to 5:00 p.m. Registration
9:30 a.m. . . Convention session, International president
H. GUY BRADLEY presiding
Roll call
Report of Finance committee
Report of Officers' Reports committee
Report of Constitution and By-laws committee
Unfinished business

San Francisco resolution
New business
Final time for presentation of resolutions and amendments
11:30 a.m. Adjournment
1:30 p.m. *Paper Clinic*
Chairman, A. P. JEWETT, Provincial Paper Ltd., Toronto
(a) "New Developments in Printing Papers"
 R. I. DRAKE, Champion Paper & Fibre Company,
 Hamilton, Ohio
(b) "Printability of Paper"
 WILLIAM R. MAUL, Mead Corporation, New York
 Plant Building and Modernizing Clinic
Chairman, M. GEORGE MARTIN, Production Manager,
Louisville Courier-Journal and Times, Louisville
(a) "Printing Plant Building"
 ROBERT W. DICKERSON, Maier and Walsh and
 Dickerson, Cleveland
(b) "Plant Modernizing"
 A. C. ARNESEN, Engineering Department, American
 Type Founders, Incorporated, Elizabeth, New Jersey
3:30 p.m. Adjournment
4:15 p.m. Sightseeing tour for delegates and ladies
6:30 p.m. to 9:30 p.m. District dinner, if wanted; buffet supper and music at
 chalet
11:00 p.m. Nominating committee meeting

Wednesday, September 11

8:00 a.m. to 12:00 noon Registration
9:30 a.m. *Job Analysis and Training Clinic*
Chairman, ALLAN ROBINSON, principal of
Mergenthaler High School, Baltimore
(a) "Job Analysis"
 EDWARD NYMARK, Maclean-Hunter Publishing Cor-
 poration, Toronto
(b) "Job Training"
 WADE E. GRISWOLD, executive manager, Litho-
 graphic Technical Foundation, New York
 Printing Ink Clinic
Chairman, CHARLES CONQUERGOOD, Canada Printing Ink
Company, Toronto
(a) "Printing Ink Dopes and Trouble Shooting"
 G. L. ERIKSON, technical director, Braden-Sutphin
 Ink Company, Cleveland
(b) "Progress in Ink Making"
 ANTHONY MATH, president, Sinclair and Valentine
 Company, New York
12:00 noon Adjournment
2:00 p.m. Convention session, International president
 H. GUY BRADLEY, presiding
Report of resolutions committee
Unfinished business
Nomination and election of officers
Summation by A. METCALFE
Choice of next convention city
3:30 p.m. Adjournment. Singing of "Auld Lang Syne"
6:30 p.m. Banquet
Awarding of International Bulletin contest trophies
Installation of new International officers by ERIC O'CONNOR
Presentation of past officers jewels by OLIVER WATSON
Announcements by incoming president



Add to the enjoyment of your stay
in Montreal by visiting some of
the principal points of interest
in this 300-year-old city in the
heart of French-Canada.



THE LOOKOUT, perched atop Mount Royal to the north of the city,
affords a breath-taking view of
the romantic metropolis. Ascent
is by horse-drawn carriage, since
no motor vehicles are allowed.



ST. JAMES Cathedral is a replica
of St. Peter's of Rome, built to
one-third scale. It is located on
Dominion Square in the heart of the
city.



THE CROSS on the Mountain, a 100-
foot illuminated structure, com-
memorates the day in 1643 when
Maisonneuve, founder of Montreal,
carried a huge wooden cross from
the banks of the St. Lawrence to the
mountain top.



CANADA'S Art Centre houses ex-
hibits of the Royal Canadian Acad-
emy and paintings of the French and
Dutch schools.



NOTRE-DAME de Montreal, built by
New York architect O'Donnell, was
completed in 1829. In the belfry
hangs "Le Gros Bourdon," largest
bell in America.



MONTREAL is the site of McGill
University, one of the world's
leading medical schools.

—Canadian Pacific Railway

Never Query Anything Without An Intelligible Explanation of Reason For Doing So • By Edward N. Teall

• THEODORE DEVINNE once put a bookful of printshop philosophy into few words, when writing about querying as a proofroom art. He said:

A broader knowledge of the frequency of faults in writing should lead to a better appreciation of the services of the proof-reader; but this knowledge is rarely acquired out of [outside of?] a printing-house. The undisciplined writer who believes that he is careful and exact often resents the suggestion that he can be indebted to the proof-reader for help of any kind. The too-rapid and over-confident writer, who may have been provoked by too many queries from the reader (for there are amateurs who can be as irritating as mosquitoes), may peremptorily order that his copy be followed in every particular. Not a comma or a capital must be changed. Writers like these put the reader in an unpleasant position. To query a supposed error is an offense to the writer; to pass an indefensible error is to offend the employer and incur discredit as a competent reader. Yet the positive order to follow copy may lead to unhappy results when the author cannot see the proof of his writing.

This extract is from a quotation of DeVinne in "Text, Type, and Style," by George B. Ives. Mr. DeVinne was King of Them All, in the World of Print; and in spite of all the changes since his time, his writings are still valid. Mr. Ives himself was (as it should interest *Proofroomers* to know) a very high-skilled "editorial proofreader" for the Riverside Press, 1903-1917, and later for the Harvard University Press. From 1917 to 1923 he was assistant to the editor of *Atlantic Monthly*. His well known volume "Text, Type, and Style," published in 1921, is subtitled "A Compendium of *Atlantic* Usage." This subtitle indicates with swift frankness the nature and scope of the offering. The book is about half-and-half punctuation and grammar, and not at all a mechanical manual.

In an early chapter, "Proof-Readers and Proof-Reading," Mr. Ives acknowledges that some readers are stupid, pig-headed, or eager to show how much they know; but he adds that if some authors were not themselves guilty of these or similar faults, they would welcome the

proofreader's queries instead of representing them. Of course he emphasizes the fact that queries should be intelligent in their conception, intelligible in the manner of their presentation; there must be point to the query, and the reader should always state clearly what he thinks is wrong and how he believes the asserted error should be corrected. Mr. Ives says: "A reader should never query anything without an intelligible explanation of the reason for doing so." (Italics are his.)

In Mr. Ives's *Atlantic* days the first reading was mechanical, catching typos, and the final reading was more editorial. The practice of today reverses that procedure: the first reader is critical, and the final reader checks up. We get, therefore, more queries on the first-stage galley, and fewer in the page proofs. By the time the paging is done, it is assumed, all challenges as to style and text have been made and met.

This statement, simple and elementary as it is, has importance for the proofreader, because it distributes the emphasis on phases of the work, first to final. It does not estimate degrees of importance, but it does reflect differences in the nature of responsibilities.

It is important, also, in its possibilities of help to authors. If they will bear these facts in mind they are more likely to endorse Charles Dickens's grateful acknowledgment, quoted by Mr. Ives, that "I have never gone through the sheets of any book I have written . . . without having set down in black and white some unquestionable indication that I had been closely followed in my work by a patient and trained mind, and not merely by a skillful eye."

Finally, these facts "mean something" to the publisher or employer, because he and the worker have common interest in the success of the business as a money-maker, and the more each side understands the other's problems, the more easily the production will go—the more profit will show on the books and the more safe will be a place on the payroll. If this seems too idealistic,

not sufficiently tough—well, a little old-fashioned idealism might make it easier to effect the desired readjustments. (Yes, that's the Teall neck sticking out.)

Authors make mistakes. Editors make mistakes. The proofreader who can spot the mistakes and aid in their correction is valuable. But the reader must remember that the author has established for himself and his ideas a standing on which the publisher is willing to bet. To put the finger on a wrong date is to render a real service. To challenge an opinion is not so good. Permit me to quote some extremely enlightening lines from the Ives book that show how these matters work out in actual experience:

A reader of very pronounced religious views was given, to read, a volume of sermons by a minister of a denomination very far removed from that to which the reader belonged. The consequence was that the proofs were laden with controversial arguments upon various points of doctrine, while typographical errors went unheeded. It was the first book that had been given to that reader, and . . . it was decided that it should be the last.

As Mr. Ives remarks, "This was an extreme—indeed, a unique case." Extreme, yes; unique, no. Of those three sentences, the one in the middle carries the load. *When the proofreader gets too editorially critical, he (or she) is almost sure to fall down on his (or her) own specialty and pass the errors in the type whose detection and correction is the reader's first duty.*

* * *

I put those stars there twenty-four hours ago. I knew the thing would boil down to a few words, so I let it simmer in my mind—and it reduces to this: MIND YOUR OWN BUSINESS.

Showmanship in Banking

Banks are applying showmanship and advertising to their scheme of business. A few of the outstanding examples are:

A Meadville, Pennsylvania, bank puts the new FDR dime on a mailing card carrying one of the dimes and this message: "This is a free sample of our merchandise. If you need more you can get it here . . . at low bank interest."

A Baton Rouge banker serves coffee every day to the depositors as a prominent part of his bank's public relations program.

To build good-will with the left-handed public, a Fort Wayne, Indiana, bank has specially designed left-handed check books containing the stubs on the right.—*Banking*





Album of Past Presidents

1919



1946

*A Chronological History
of The International Association of
Printing House Craftsmen*

1946 Convention
Montreal, Canada



Perry R. Long

1919-1921

★ At the J. Horace McFarland plant in Harrisburg, Pennsylvania, Perry R. Long learned his trade as pressman. Believing that greater opportunities are in the larger cities, he went to Philadelphia, where he eventually became a pressman with the Curtis Publishing Company during the period of its rapid growth. He soon was a pressroom foreman and finally was in charge of all presswork. While working there he served two years as president of the Philadelphia Printing Pressmen's Union Number 4. It was in 1917 that Perry Long became a member of the Philadelphia Club of Printing House Craftsmen, serving the following year as chairman of its service committee. When the organizing convention of the International Association met in Philadelphia in September, 1919, to establish the present organization, he was elected International president. He served two terms, with organizing new clubs the main work of his administration, twenty clubs joining the original eight. It was during his term of office that the first Graphic Arts Educational Exhibition was held in Chicago in 1921. In 1926 he became chairman of the educational commission, vigorously promoting educational activities. After heading the color production department of the *American Weekly* in New York City for over ten years, he jumped across the continent to become vice-president and manager of the Bryan-Brandenburg Company, Los Angeles photoengraver and electrotypist. He is as active in the Los Angeles Club as he was in the New York Club. Mr. Long helped inaugurate observance of Printing Week. His current hobby is promoting book auctions in local clubs. A contributor to the printing trade journals, he also has addressed many Craftsmen's clubs.

William R. Goodheart

1921-1922



★ The second president of the International Association was Chicago's William R. Goodheart, who was elected in his home city in 1921. It was a fitting recognition of Bill's successful handling of the first Graphic Arts Educational Exhibition held in connection with the second convention of the International that he should be elevated to the highest office in the organization. Previously he had served terms as both second and first vice-president of the association. He served the Chicago Club as its president prior to his election on the International board, as well as having filled other offices and doing much committee work. Bill Goodheart was the original promoter of the exhibitions which have proved to be so popular and have been so valuable educationally to the printing industry of the United States and Canada. His conception of graphic arts exhibition was that all printing equipment exhibited and offered for sale should be in operation on live work. His plan has been carried out at all subsequent exhibitions. The dividing of the local Craftsmen clubs into geographical districts was inaugurated by William Goodheart. It was a sound plan and has progressively developed until now some of the district conferences take on the proportions of national conventions. Bill's experience was obtained at the University of Chicago Press, The Cuneo Printing Company, Reuben H. Donnelley Corporation, and Stromberg & Allen Company. Then he established his own printing and publishing business, Goodheart-Wilcox Company, in Chicago. After his retirement from the industry he spent several years in California before his death in August, 1933. His widow, Mrs. Julia Goodheart, continues attending the conventions of the International whenever possible.



John J. Deviny

1922-1923



★ The distinction of having been the only president who after going out of office was later elected again belongs to John J. Deviny. John was a charter member of the Washington Club, and has continued as one of its most energetic members. He has served it in many capacities including two terms as president. He did a commendable job as chairman of the convention committee when his club entertained the first International convention in 1920. In Boston in 1922, John was elected International president and was again elected in 1926. John also was the first International treasurer. While president he stressed the importance of trade education and worked closely with the educational commission. The position of representative-at-large was created by him to bring the International and the local clubs into closer contact. At the New York City convention in 1927 John outlined the sound financial policy still retained, providing that all money received from Graphic Arts Expositions be spent only for educational purposes. Having been born in the District of Columbia and having lived there all his life, he is the only ex-president who never has been able to vote in a national presidential election. John learned to be a plate printer at the Bureau of Engraving and Printing where eventually he was appointed assistant director. From 1928 to 1935 he was affiliated with the United Typotheta of America. During the NRA he was national director of the commercial printers' code authority. In 1936 he joined the Social Security Board, later becoming assistant director of the Bureau of Old Age and Survivors' Insurance. In '41 he became Deputy Printer, which office he now holds. John is always in demand as a toastmaster and speaker. Many local clubs have enjoyed his interesting addresses

Harvey H. Weber

1923-1924



★ At the Buffalo convention in 1923, Harvey H. Weber was honored in his own city by his election as International president. In 1921 he had been chosen as first vice-president. Harvey, who is one of the deceased presidents, was a charter member of the Buffalo Club. He served as president during its first two years. Elected International treasurer, a post he held with distinction until 1934, Harvey returned to the International board in 1925. Few International presidents have been as active after leaving the board as was Harvey H. Weber. In 1935 he became the official International historian and remained in that capacity until his death in 1943. He made a valuable contribution to the Craftsmen's movement by his compilation of the Manual of Craftsmanship which was published in 1930, revised and published again in 1932. During Harvey's term as president, the third Graphic Arts Exposition was held in Milwaukee. The Capetown, South Africa Club, the first one beyond the North American continent, was organized during his administration. He was a great believer in trade education and did much to foster association educational activities. He was perhaps the only Craftsman who preserved a complete set of the *Craftsmen's Bulletin*, now *Share Your Knowledge Review*. He also had a complete collection of bound volumes of *THE INLAND PRINTER* from its first year to its sixtieth. Harvey learned composition at Williamsburg, New York. He was employed by a number of Buffalo printing firms, finally becoming superintendent of Baker-Jones-Hausauer Printing Company. He was a frequent visitor to the neighbor clubs of Rochester and Toronto. Harvey served as a director of the Graphic Arts Expositions, Incorporated.



William A. Renkel

1924-1925

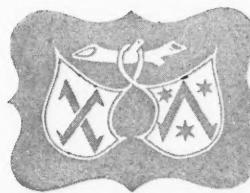
★ At the Buffalo convention in 1923, William A. Renkel was elected first vice-president of the International Association, and the following year at Milwaukee he became president. During Bill's term of office, plans were matured for the future conduct of the Educational Graphic Arts Exposition. The Graphic Arts Exposition Joint Conference Board was formed and incorporated. It was made up of representatives from the International Association and the manufacturers of printing machinery, along with several outstanding leaders in the printing industry. Bill Renkel was its first president. This organization put the exposition on a sound basis and was responsible for its success. Bill learned his Craftsmanship from pioneers of the New York Club, the first club to organize back in 1909. It was ten years old when the International was born. He was an interested member of his local club, acting in many capacities prior to being elected the president in 1922. He served a second term. Bill was one of the leaders who influenced the holding of the Fourth Educational Graphic Arts Exposition in New York City in 1927, together with the Eighth Annual Convention of the International Association. Through his efforts, along with other organization leaders, international conventions of five other printing trade groups were held in New York City at the time of the exposition. Starting as an office boy, Bill came up through the office. He was first employed by the American Lithograph Company. At the Federal Printing Company he learned production methods under Charles Heale, originator of the slogan "Share Your Knowledge." In 1919 Bill became general manager of The Sterling Press and he remained there until his death in 1934.

George A. Faber

1925-1926



★ Charter member of two local clubs, George A. Faber was elected International president in Milwaukee in 1925. He was a native New Yorker. At an early age he learned his trade as a compositor, and then finished up as a linotype operator. In 1907 he went from New York to Milwaukee to work for the Myer-Rotier Printing Company as their first linotype operator. About 1912 he left Milwaukee to become affiliated with the J. W. Clement Company of Buffalo. Later he returned to the Meyer-Rotier firm in Milwaukee to take charge of their machine composition department. George's first contact with the Craftsmen organization was his affiliation with the Buffalo Club in 1920 as a charter member. He also was one of the charter members of the Milwaukee Club when it was organized in 1921. George served the Milwaukee Club in several capacities and became its president in 1923. It was that club which selected him for the big job of managing the Third Educational Graphic Arts Exposition held in its city in 1925 in connection with the Fifth Convention of the International Association. After the exposition business was cleared up, he opened up a business of his own in Milwaukee, operating it for about eight years. Later he went to Chicago where he was affiliated with the Stearns Company. While working in Chicago he placed his membership in the Chicago Club. In 1936 he took charge of the Kenosha (Wisconsin) *News* printing plant and remained with this firm until his death in 1945. A confirmed and active Craftsman, Faber was in attendance at all of the early International conventions. The Craftsmen's Movement has been enriched by having the interest of men of Faber's calibre.



A. E. Giegengack

1927-1929



As International president he served two terms. Gus learned his trade as a compositor in New York City. Before joining the U. S. Army in 1918 he worked as a journeyman compositor in several important New York plants. After six months in France, he was transferred to the *Stars and Stripes* in Paris, reaching the rank of regimental sergeant major. Returning from the Army, Gus accepted the foremanship of the composing room of the famous DeVinne Press. Later he was half owner and eventually full owner of the Burkhardt Linotyping Company. Before being appointed Public Printer in 1934, he was a partner in the firm of Whittaker-Giegengack-Trapp. He holds memberships in the New York, Washington, Boston, and Cincinnati Craftsmen clubs. Deeply interested in its expositions, Gus has been president of the National Graphic Arts Expositions, Incorporated, for a number of years. Space would not permit the recording of all his activities, writings, addresses, and organization affiliations. Gus has held the post of Public Printer longer than any of his predecessors. During his incumbency the amounts of equipment installed and work executed have broken all records and are regularly making new ones.

P. H. O'Keefe

1929-1930



★ One of the changes made when the Ninth Annual Convention of the International Association was held in Detroit in 1928 was the amending of the International by-laws to create the office of third vice-president. The first craftsman elected to that office was P. H. O'Keefe. His ability as an organization executive attracted the attention of the delegates to the Detroit Convention when they observed the able manner in which the convention committee functioned under his chairmanship. The following year at the Toronto Convention of 1929, Harry, as he was known to all his friends, made an unprecedented jump over the offices of the second and first vice-presidents to be elected International president. In 1924 he had become a member of the Detroit Club. He learned his trade in that city as a compositor and after filling several important positions as foreman and superintendent in commercial printing plants in Detroit, he became affiliated with the Detroit Typesetting Company, where he was superintendent and part owner at the time of his death in 1943. He served his local club in many capacities and became its president in 1927, being chosen for a second term in 1928. In 1932, when the depression was bearing hard on the printing industry in Detroit and the members of the Detroit Club felt the need of an able leader to guide them in those trying days, they turned to P. H. O'Keefe and once again elected him president. That was his third year as head of his local club. The successful manner in which the group survived that depression was a tribute to his sound judgment and leadership and served as an inspiring example to other clubs which were encountering difficulties in those dark days.



Oliver Watson

1930-1931

★ When the tenth International convention was held in Toronto in 1929, the visiting delegates observed in Oliver Watson the qualities of leadership that are needed for International office and so they elected him second vice-president. At the next convention, in Los Angeles, he was chosen as International president. It was in 1924 that Oliver Watson became affiliated with the Toronto Club. He has continuously remained to the present time one of its most loyal and active members. Ollie, as they all call him in Toronto, was elected secretary of his club in 1927 and the following year he became the president. He was born in Deseronto, Ontario. His apprenticeship in the graphic arts was served in the composing room. Out of the forty-seven years that he has spent in the printing industry Ollie has been an executive for forty of them. During the last nineteen years he has been affiliated with Brigdens Limited, in Toronto, as assistant manager of the printing division for eight years, and as manager for eleven years. Brigden Limited is one of the leading commercial printing plants in Toronto. Directing the production in the printing division of this plant is more than a full-time job. Despite the demands of his work, however, Ollie has always found some time to devote to the upbuilding of the Toronto Club and the International Association. Immediately after giving up the presidency he accepted an appointment on the research commission and helped in its work until 1940. During his spare time Ollie follows his hobbies of reading and gardening. He is also a member of the Canadian Lithographers' Association, and of the Toronto Graphic Arts Association. He belongs to the Toronto Horticultural Society and has served as its president.

Fred J. Hagen

1931-1933

★ Soon after the Chicago Club of Printers was organized in 1911, Frederick John Hagen was invited to join. The entire membership of the three clubs in existence then barely reached a total of 200. Thus Fred became an important factor in development of the movement, an opportunity he welcomed and made the most of. After various responsibilities in the local club, in 1930 he became president of it for two terms. He had stepped in line for the presidency of the International in 1929 by being selected as third vice-president. At the Los Angeles convention in 1930 he advanced to first vice-presidency, and the next year he became president, being chosen for his second term in 1932. His Craftsman activity continued after his terms of office until his death in January of this year. For twelve years he was chairman of the sickness and welfare committee, a duty Fred did not take lightly. At the age of fourteen Fred went to work as an errand boy for the Henry O. Shepard Company, then a leading printshop of Chicago and publisher of *THE INLAND PRINTER*. He started his production work feeding a Gordon press, turning down the composing room because it lacked physical action. Other jobs claimed him until about the turn of the century when he joined the personnel of the Workman Manufacturing Company which specialized in loose-leaf ledger forms. He became superintendent of the plant and then a vice-president. Less than a month before his death the Chicago Craftsmen held a "Fred Hagen, Sr." night when creation of a scholarship in his name was announced for the printing department of the Carnegie Institute of Technology. So the scholarship turned into a memorial for a memorable Craftsman.



Thomas E. Cordis

1933-1935



★ When delegates to the twelfth annual convention, held in Chicago in 1933, elected Thomas E. Cordis International president, they gave him the honor of being the first Pacific Coast Craftsman to fill that office. For two years previous Tom had been on the International board as first vice-president. The presidency was no small job in the midst of the depression, but Tom was equal to the occasion. He served as president and in many other capacities in the San Francisco Club. An Arizonan, Tom learned his trade as a

compositor at Tucson. He made continuous progress in the industry, finally reaching his present place as partner in the trade composition house of Haley & Cordis in San Francisco. During his administration the editing and printing of *Share Your Knowledge Review* was brought to San Francisco. Haywood Hunt was appointed editor and Frank McCaffrey of Seattle, assistant editor. They made an outstanding improvement in the printing and editorial content of the official publication which was helpful in the first International drive for increased membership. Tom appointed Philip McAtee of Boston to run the campaign which added over 1,000 new members to local clubs. De Witt Patterson of Chicago headed the educational commission. After months of preparation Patterson made available to the local clubs fifteen TVO exhibits made up of pictures, demonstration pieces, and technical papers which could be read before the local clubs along with the exhibit material. This project made a new high in the educational work of the International Association. The activities successfully promoted during Tom's administration helped the International not only to weather the depression but to emerge a stronger organization.

John B. Curry

1935-1936



★ That native New Englander John B. Curry (he is always hailed as "Jack" by Craftsmen) headed the International Association for one term in 1935-1936. It was during his administration that the research commission was established. He inaugurated the enlargement of the educational commission so that it included representatives from every branch of the graphic arts. His association with the movement began in 1921 when he joined the Boston Club. This local club chose him first as a member of its board of directors, as vice-president, and then as the president. He was elected second vice-president of the International Association in St. Louis in 1931, and first vice-president in Chicago in 1933. At the Cincinnati convention in 1935 he became the president. Jack is still very actively interested in affairs of the Craftsmen. He has written many articles for the trade publications and has spoken before many meetings of printers. It was in the composing room that Jack made his start. After serving in the Navy during World War I he became affiliated with the Machine Composition Company of Boston in 1920, and is now its vice-president and treasurer. From being the head of the firm's Monotype department he progressed to superintendent, sales and advertising manager, vice-president, and then his present position. A believer in the value of belonging to groups concerned with printing, Jack is a member of the Advertising Club of Boston, the American Institute of Graphic Arts, Boston Book-builders, Society of Printers of Boston, and Massachusetts Graphic Arts Incorporated. He has been the able editor of both the *New England Compositor* and *The Trade Compositor*. He belongs to the American Legion. His son John Jr. also became a sailor during the recent war.



Clark R. Long

1936-1938

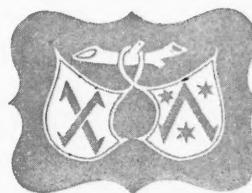
★ The Nation's Capital is the home of Clark R. Long who became International president at the Minneapolis convention in 1936. His place of employment, the Bureau of Engraving and Printing, has the distinction of being the only plant that has furnished two International presidents—Clark Long and John J. Deviny. Further, this city is the only one housing three ex-International presidents—Long, Deviny, and A. E. Giegengack. Few International presidents had as much experience on the International board as Clark. He spent two years each in the offices of third and second vice-president, one year as first vice-president, and two years as president. His administration was a very active one due to the starting of the Craftsmen's research commission, together with the technical digest section of the *Share Your Knowledge Review*. Pennsylvania-born, he started out in Washington, where he learned the business of printing money at the Bureau of Engraving and Printing. After a period of years of hard work and diligent application in supervising details, he steadily progressed until he reached his present position as associate director of the Bureau. He has made many addresses before local clubs and other printing organizations from coast to coast. In the Washington Club Clark Long had been vice-president and president for three years. Clark has maintained a continuing interest in the International Association and its local clubs even though he has retired from the board. He is an honorary member of Graphic Arts of Washington, and a director of the Graphic Arts Expositions, Incorporated. The graphic arts and its organizations have occupied his time to the exclusion of outside groups. Clark has made many addresses to groups of printers.

John M. Callahan

1938-1940



★ The Cincinnati Craftsmen furnished the International with a Craftsman who had rendered his local club much service when they gave John M. Callahan to the association as its president at the convention in Boston in 1938 and again in New York City in 1939. John joined the Cincinnati Club as a charter member when it was organized in 1918. Learning his capacity for work and his dependability in action, his associates in the club kept him almost constantly in action. In addition to serving on many committees he was treasurer of the club for ten years and president for three. On the International board he first served as third vice-president, being elected to the office in his home city in 1935. The following year in Minneapolis he became the first vice-president. John was born in Cincinnati. Most of his life as a printer has been spent with the U. S. Printing and Lithograph Company. He is experienced and has worked in many capacities prior to reaching his present important position as division manager and secretary of the company. In the first World War John served his country thirteen months overseas. During his International administration he pushed organization work in the South, succeeding in placing charters in Atlanta and Nashville. John is an organization man. He has been active in many fields and is always ready to help others. In 1934 he was commissioned a Kentucky Colonel. Principal organizations to which he is attached include Catholic Order of Foresters; vice-president of the Orpheum Federal Savings & Loan Association of Cincinnati; president of Dad's Club, St. Xavier High School; president of Associated Irish Organization. It may be counted on that his participation in group affairs is always active and faithful.



Frank McCaffrey

1940-1942



★ The West Coast supplied Craftsmen with an International president for the second time when the convention at San Francisco, in 1940, elected Frank McCaffrey to head the association. He was re-elected for his second term at the Baltimore convention in 1941. Frank has rendered a great deal of valuable service to the International organization. He served two terms in each of the three vice-president posts. As co-editor of *Share Your Knowledge Review* he wrote a number of biographical sketches of prominent craftsmen. One drive

for new members was headed by him and he has assisted in others. Like many western printers, Frank was born in the East, at Pittsburgh, Pennsylvania. He learned his trade as compositor at Spokane, Washington, in the Shaw & Borden Company plant. For several years he was a barn-storming printer in the Northwest. Finally he arrived in Seattle and went to work as a journeyman in the Lumbermen's Printing Company, eventually becoming superintendent of the plant. Since 1919 Frank has had his own printing plant, the Acme Press of Seattle. His press enjoys an enviable reputation for fine printing. When Frank attended the first meeting of the San Francisco Club, he decided that he would become a Craftsman at the first opportunity. That chance came in 1925 when the Seattle Club was organized. He became a charter member and has done much work for the club, including taking over the duties of president. When the Pacific Coast Society of Printing House Craftsmen was organized, he became its original first vice-president. He belongs to the Seattle Master Printers. Frank is a past delegate to Central Labor Council from Seattle Typographical Union and is a former city councilman. He is an enthusiastic amateur photographer and painter.

Eric O'Connor

1942-1943



★ When the convention at Grand Rapids in 1942 elected Eric O'Connor of Montreal as International president, it was the second time that Canada supplied a capable Craftsman to fill this important post. As head of the International board Eric promoted educational activities and took a keen interest in helping the clubs increase their membership. His first election to that board occurred at the Boston convention when he was named third vice-president. Successively he filled the posts of second and first vice-presidents. Eric has taken his Craftsmanship seriously from the time he first joined a club. Early in his career as a printing plant executive he became a member of the Montreal Club. Noting his helpful spirit, his fellow Craftsmen soon put him to work in the local club. He served as a member of its board of governors, recording secretary, chairman of the speakers' committee, and president. While Eric was president of the Montreal Club he took great pride in assisting in the organization of a club in his old home town of Ottawa. He has described Craftsmanship as "a religion through which we can discover a fuller life in our daily work in the graphic arts." Eric learned his trade as an offset pressman in the plant of the Bank Note Company in Ottawa. Later he was employed by the Mortimer Company in the same city. The next move for Eric was to Montreal, where he was affiliated with the Federated Press until last year when he became the owner of the Benallack Press in Montreal. As a soldier he saw considerable service in World War I, and was wounded twice while in action. Eric's new plant produces both offset and letter-press printing. He is affiliated with a number of other trade and fraternal organizations in Montreal.



Harvey Glover

1943-1944

★ W. Harvey Glover served a full apprenticeship on the International board. After he was elected third vice-president at the San Francisco convention, notwithstanding his presence across the continent in New York City instead of being in San Francisco, he moved up through the vice-presidencies to the top. Organization work was not new to Harvey. In New York City he had served as president of his club for two years. On the roster of committees his name was invariably there. The Lithograph Club of New York has always claimed Harvey as one of its own. Several years ago he was its president. Born a Canadian in Ontario, he came to the United States early in life and made his place in the lithographic field. Not long after becoming a lithographic journeyman, he filled the position of superintendent of the Tudor Press in Boston. He joined the Boston Club in 1918. He next traveled to New York City to become manager of the offset division of the Wynkoop, Halenback Crawford Company. In 1927 he became affiliated with the Sweeney Lithograph Company of Belleville, New Jersey, progressing until he became the president of the company several years ago. During his International administration the association conducted the convention at Memphis in a successful and profitable manner. Harvey inaugurated many activities and personally went to Havana, Cuba, to organize a local club in that country. Traveling over twenty thousand miles and visiting twenty-two clubs during his term, he made a record not likely to be broken soon. His organization activities have been confined to the graphic arts. His only son is following in his father's inky footsteps returning to printing after having served in the Army for several years in Africa and India.

Walter F. Schultz

1944-1945



★ The first International president to be supplied by a club in the deep South was Walter F. Schultz of Dallas, Texas. Walter has long been an active Craftsman in the Dallas Club, having filled every elective office in it as well as served on several committees. He was first elected to the International board as third vice-president at the Baltimore convention in 1941, progressing to the presidency of the International at the Memphis convention in 1944. He headed the education commission for two terms and was in charge of a new membership drive just prior to becoming president. While head of the association Walter inaugurated the publicity commission headed by Leslie Ferris, which did an outstanding and effective job in the promotion of *Printing Week*. A membership gain of over a thousand during his term brought the total number of members to over seven thousand. Walter paid visits to more than nineteen clubs, including a tour of all those in Canada. Born in Bloomington, Illinois, Walter began the study of printing in a trade school. His first employment in the South was with the Egan Printing Company of Dallas. He worked as foreman of the composing room of the Southwest Printing Company in Dallas and later filled the same position with the Farm and Ranch Publishing Company, where he continued to progress until he is now production editor in charge of editorial production, layout, and design. For a number of years he has been a contributing editor to *The American Printer*. Walter has always been deeply interested in the educational activities of the International Association. His helpful interest in neighboring clubs of Dallas could be referred to as his hobby. He has been a member of the Texas State Guard.



H. Guy Bradley

INCUMBENT PRESIDENT OF THE
INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN



★ H. Guy Bradley, who is incumbent president of the International Association of Printing House Craftsmen, was elected to that office at the abbreviated wartime business meeting held in Columbus, Ohio, in August

last year. It was the first time the Association gathered for an annual meeting when the number of delegates and visitors was necessarily restricted because of transportation limitations imposed by the war. Even with such a start Guy (who first saw light of day in Fort Smith, Arkansas) has accomplished much during his term. He came to the office with a background of experience gained from his service of one year in each of the three vice-presidencies of the International Association. In his local club, Indianapolis, which he joined in 1935 as a charter

member, he had been first vice-president, second vice-president, and president. During his present administration "The Craftsman's Manual" was revised and republished. Guy's policy has been to promote better relations among the organizations of the printing industry. He set up a committee which has had the responsibility of studying the advisability of establishing permanent headquarters for the International Association. In the event that this is done, the office of executive secretary will become a full-time, paid job. This question will be decided at the Montreal convention. In his printing experience Guy acquired a broad knowledge of the various branches of the art, specializing in presswork in his early years. His many activities included purchasing, cost finding, and estimating. In moving up the ladder he held many positions of importance before reaching his present one as manager of the printing department of Eli Lilly and Company of Indianapolis. Despite unsettled conditions in the industry, Guy's administration has been effective.



"SHARE YOUR

KNOWLEDGE"

1946 Presidents of Craftsmen's Clubs



W. CLARK SIMMONS
ADIRONDACK



HARRY F. SHAUGHNESSY
ALBANY



W. H. WARMKESSEL
ALLENTOWN



FRED L. BRYANT
ATLANTA



LLOYD J. FORD
BALTIMORE



FRANK J. MADDEN
BOSTON



EARL S. HERSHBERGER
BUFFALO



E. C. SCAMEHORN
CENTRAL ILLINOIS



LOUIS PLOUGH
CHICAGO



C. W. ANESHANSEL
CINCINNATI



JUDSON M. BRADLEY
CITRUS BELT



WALTER H. FRICK
CLEVELAND



RICHARD FULMER
COLUMBUS



JOHN S. STRAIGHT
CONNECTICUT VALLEY



THOMAS R. MASTERS
DALLAS



NEAL G. WENDLING
DAYTON



ROBERT JOLLEY
DES MOINES



A. J. SCHENKELBERG
DETROIT



E. R. SUNDEEN
DULUTH-SUPERIOR



A. J. BARTLETT
FIVE COUNTY



H. CLETUS NOLTE
FT. WORTH



HERMAN W. VERSEPUIT
GRAND RAPIDS



FRANK J. LEGUERUELA
HAVANA



C. F. ROBERTS
HOUSTON-GALVESTON



KIEFER LAZURUS
INDIANAPOLIS



VIRGIL B. EDWARDS
KANSAS CITY



ROBERT H. KERR
LOS ANGELES



WARING SHERWOOD
MEMPHIS



CHARLES A. MAHONEY
MERRIMACK VALLEY



ROY D. SCHNITTGRUND
MILWAUKEE-RACINE



EDWARD J. METRI
MINNEAPOLIS



G. H. LAFONTAINE
MONTREAL



STALEY M. LAWRENCE
NASHVILLE



J. IRVING PECK
NEWARK



EDWIN B. TONGE
NEW HAVEN



EDWARD S. KELLEY
NEW YORK



ROYCE M. KENT
OMAHA



WILBERT HAMILTON
OTTAWA



RICHARD REID
PEORIA



JOSEPH C. KIRCHER
PHILADELPHIA



WALTER J. HUFNAGEL
PITTSBURGH



C. B. PARK
PORTLAND



JAMES T. MCGOWAN
PROVIDENCE



HUGH E. REES
RICHMOND



ERNEST A. MUHLY
ROCHESTER



JAMES F. WATSON
ROCK RIVER VALLEY



ROY KIELHOLTZ
SACRAMENTO



J. HAYDEN KEENAN
SAN ANTONIO



OSCAR PETTERSEN
SAN FRANCISCO



A. B. WHITEHEAD
SEATTLE



H. M. HENSELMEIER
ST. LOUIS



GEORGE C. BEMLOTT
ST. PAUL



W. L. SANDERSON
TOLEDO



F. R. BANCHMAN
TOPEKA



A. J. GILBERT
TORONTO



S. M. CANFIELD
UTICA



HENRY PERRY
VANCOUVER



GEORGE L. ADAMS
WASHINGTON



KEITH SASSAMAN
WATERLOO



HERBERT H. ROBERTS
WINNIPEG



CARL G. KALLSTROM
WORCESTER



ROBERT E. GROVE
YORK



H. PAUL BANKSTON
MIAMI

At this year's convention the International Club of Printing House Craftsmen bids a welcome to its three lively "baby" clubs—Miami, Florida; Santa Barbara, California; and Wichita, Kansas. The first presidents of these new clubs are pictured in this row. Although Miami, Santa Barbara, and Wichita received their charters only this summer, the energy and enthusiasm with which they are starting out indicates that the "babies" will be strong.



SELMAR O. WAKE
SANTA BARBARA



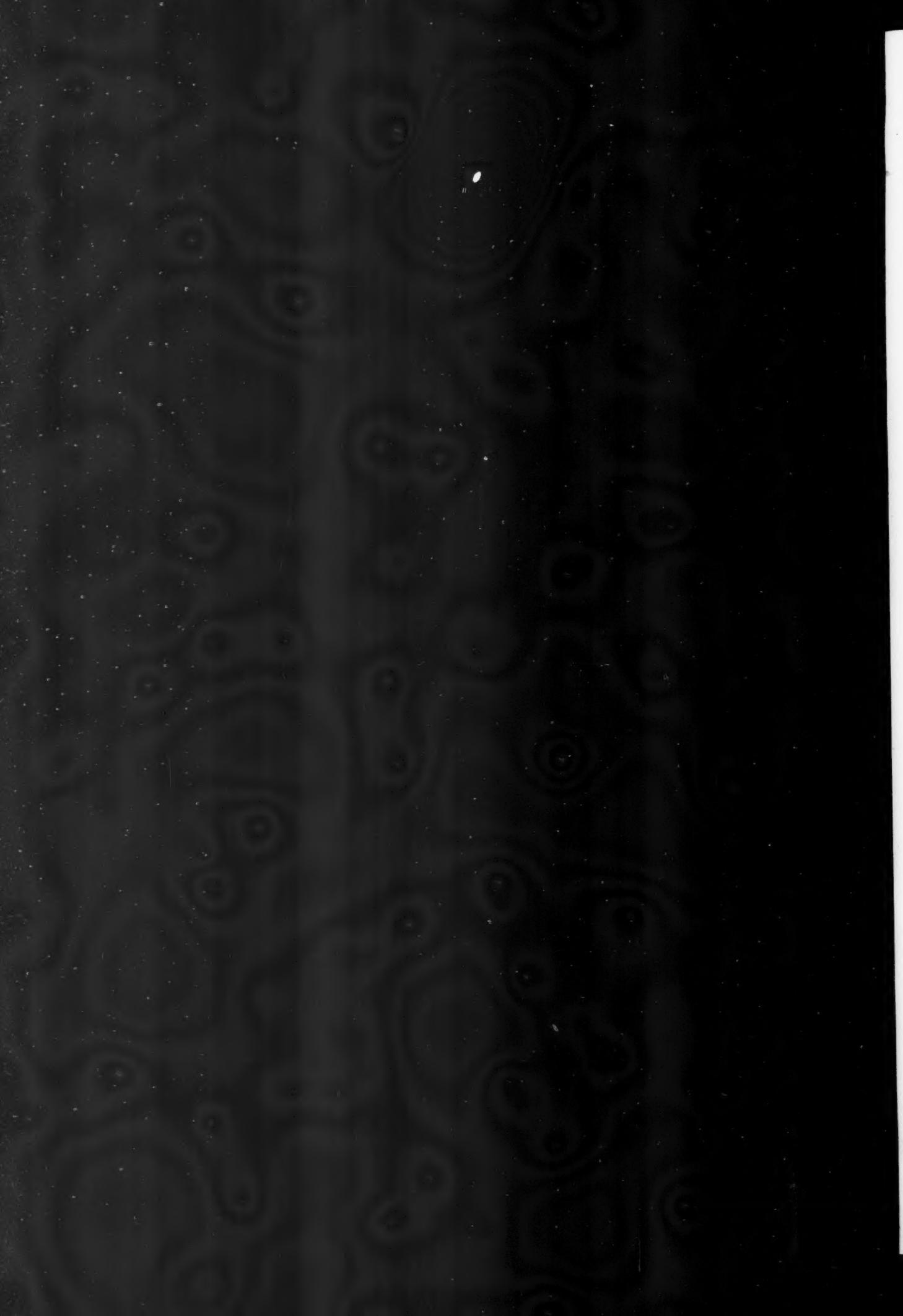
G. W. MYERLEY
WICHITA

IER

ELD

TROM

RLEY



CALIFORNIA CRAFTSMAN WINS A TOP STATE POST

By Frank McCaffrey

California's New State Printer, in Making Highest Score in Competitive Test, Proves that Ambition and Ability Have to be Backed Up with Unending Preparation and Hard Work

• IT HAS long been interesting to me to watch Opportunity pass out the lucky chips. Of course one should quickly qualify his idea of what is luck. To some men it is getting something for nothing, or a lot for a little. To a true sportsman luck means holding that edge of winning percentage when the scoring is close.

Out in California recently a contest was held to select a new State Printer. The contest brought out two realistic facts worth noting in these troubled days of New Utopia. First, evidently the bigger the job the fewer the contenders; only twenty-five applicants grabbed for the chance to get this top spot when the sheets were passed out for the written examination. And the second realistic fact to note is that you still have to back ambition and ability with unending preparation and hard work.

That is the old formula wrapped up in the success stories, and it is still the surest way to get to the top. That was the formula Paul E. Gallagher, of San Francisco, had long used which finally got him the winning score of 97.97 in the official examinations, and Number One on the eligible list. Governor Warren appointed Gallagher to the high position, and on June 15, Paul took over one of the major printing production jobs in the country. In a recent note he said: "... just analyzed four books that we have to produce and I find they will tie up two 46 by 70 2-color presses 24 hours a day for a solid year—and these four books are only a drop in the bucket of the total picture..." That is merely a detail in the size of his new job!

California's new state printer was born in San Francisco in 1899, and literally born into the printing business because his father was a pressman. As a youngster Paul worked in his father's shop after school hours. Printing had a strong pull on the boy and from the age of thirteen for five long years he put in full time at his father's plant, quitting

to join the Army Ordnance Department in World War I. From 1919 until 1935 he worked in some of the outstanding plants of San Francisco, progressing from journeyman to superintendent. For the next seven years he managed the Los Angeles branch of the Mergenthaler Linotype Company, returning to San Francisco in 1942 to the position of superintendent and partner in the Hoper Printing Company from which he resigned to take charge of California's impressive state plant in Sacramento.

A casual flashback of Gallagher's progress shows he was amply prepared to meet the state's technical requirement of at least five years' experience as superintendent or as business manager or comparable position of responsibility in printing or publishing. The educational tests or qualification for his new position required record of graduation from college, or equivalent educational experience measured against college training year for year. Gallagher is a modest individual, but a persistent student in and out of the printing industry. He did not pass the state's tough examination with the high score of 97.97 without having exercised an insatiable curiosity and capacity for absorbing specific and general knowledge.

Along with his youthful labor in the printshop he was able to continue his school work, graduating from the Washington Junior High School in Berkeley, California. Even after going into his father's shop on a full time basis he continued school work in South Berkeley's Lincoln Evening School, majoring in such commercial subjects as book-keeping and cost accounting. The record shows him a graduate of the distinguished Alexander Hamilton Institute's home study course in business administration, and also of the original ITU course of instruction in printing.

And you may be sure that Paul has been, from his earliest print-



PAUL E. GALLAGHER, California's new State Printer, as he looked doing duty on San Francisco's famed waterfront . . . during the recent war he served twenty-seven months with the San Francisco Volunteer Port Security Force, U. S. Coast Guard Reserve. Don't let the "tough old sea dog" countenance frighten you: Gallagher is really a very friendly composito

shop days, a conscientious student of **THE INLAND PRINTER** and other printing trade journals. Since joining the San Francisco Club of Printing House Craftsmen at the invitation of C. M. Doan in 1924, Paul has continued to be a loyal and active member of that great International movement dedicated to the educational advancement of alert shop executives of the printing industry.

The incentive to report this advancement and good fortune of a fellow Craftsman is two-fold. First, Gallagher is a good friend of mine and it is a real pleasure to give him a complimentary pat on the back for his courage and his willingness to assume greater responsibilities, especially when the seeming urge of the times is to get by with the "leasteast" of effort and to duck the realities that prod us with the fact that what is needed right now is a new grip and determination to get our economic machine back on the road of common sense.

And second, each of us can profit by checking our individual inventories of past experience and present effort to see how we might fare if we attempted the written tests and were measured for the other qualifications required by the state of California as eligibility to carry the insignia of state printer! Not much use of Opportunity knocking at our door if we can only greet her with lame regrets and an empty

head. But let's be of good hope and see what the job involves:

"California State Printer . . . Under administrative direction of the Director of Finance, to determine administrative policy and to plan, organize, direct, and coordinate the business management, public relations, and general operations of the Bureau of Printing, including formulating major policies and facilitating and controlling the execution of policy; passing upon administrative problems in the direction and coordination of the business management and general operations of the Bureau; consulting with the Assistant State Printer in determining the necessity and advisability of major purchases, repairs, replacements, and the rearrangements of equipment in the printing plant, and in determining the

relative merits of either producing major printing jobs in the State plant or placing orders with outside plants; conferring with departmental representatives on the legality, necessity, and the urgency of printing requests, and on complaints and adjustments; organizing and directing production planning and cost accounting in the State Printing Plant; establishing general policies for, and giving the general direction to, the activities of the documents unit, including the printing, collection, and distribution of legislative bills and other printed matter, supervising the making of reports and surveys, dictating correspondence and doing such other work as may be required."

That is a first rate recipe of experience that should be attainable by any conscientious printshop ex-

ecutive who aspires to be one of the top-notchers in the near new era of ruggedly competitive and broadly mechanized American printing.

Paul E. Gallagher has long been a ready "sharer of his knowledge." He served the progressive San Francisco Craftsmen's club as director, secretary, on numerous committee assignments, two years as president; and several terms as an officer in the Pacific Society. He has also been active in local and International Supply Salesmen's Guild affairs, and has been a member of San Francisco Typographical Union Number 21 for the past twenty-seven years. He is a long time member of the Masonic fraternity.

SCIENCE AND THE PRINTER

Drying Glue by Infra-red Cuts Expenses and Reduces Handling Time • By Paul H. Krupp

● GLUE DRYING is one of the many possible applications for infra-red in the graphic arts.

Saving of time, as well as other advantages of the infra-red process are being demonstrated daily at the Na-

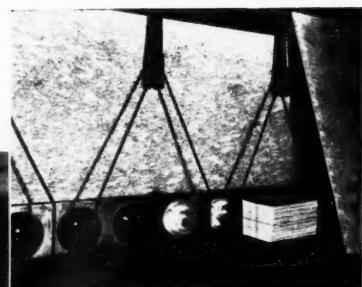
installing the infra-red equipment at least thirty minutes was required to dry the glue; and in the summer when the humidity was high, as much as twenty-four to thirty hours drying time was frequently found to be necessary.



tional Publishing Company, Philadelphia, makers of fine Bibles.

At the Philadelphia establishment the infra-red is used to dry speedily the animal glue applied to the bound edges. The infra-red tunnel, suspended from the ceiling, usually dries the glue in five minutes. In summer, or on "muggy" days, ten minutes is required. Before

The accompanying photographs help explain the installation and how it operates. Number 1 shows an over-all view of the tunnel and the automatic conveying equipment. The conveyor moves from left to right. The loading and gluing operation starts at the operator's station, shown at the right in the picture. After loading on the trays the



Above: 375-watt infra-red lamps are located 4 inches from the glued book backs. Drying zone is enclosed with asbestos board. An exhaust fan helps remove moisture-laden air saturated by evaporation of water from glue

Left: Over-all view of the glue-drying installation. Suspended track saves floor space. Conveyor has 45 degree drop to lower trays to the work table for loading and unloading

Photographs through courtesy of the Fostoria Pressed Steel Corporation

for stacking the books during the drying period. Now the books are glued, placed on the trays, automatically carried through the drying zone and back to the unloading station. All of the work is handled by two operators. From eighteen to ninety books per minute are completed, depending on size. Several small books may be on each tray.



THE

PRESSROOM

BY EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

FRENCH WEDDING INVITATIONS

We are forwarding to you a sample of invitation. We would like you to tell us where we can purchase them.

It would be a pleasure to help you but it is not probable that the blind-embossed, die-cut, and scored card-board folder that is finally printed on as an invitation is made in the United States. Veteran stationers say they have not seen one like it in the past half century but that it reminds them of similar pieces they had seen in Paris.

The piece can be produced as well and cheaply here as on the other side if the output would warrant making the blind embossing die. If there is a wide demand for it, you could make them yourself.

STEEL DIE PRINTING

Thank you very much for helping us regarding the numbering machine lubricant. We are writing the makers. It is strange that we did not spot this since we scrutinize your magazine thoroughly. The advertisements are of very valuable help. We are wondering whether you can help us regarding die stamping. We specialize in the production of letter headings in England, a large proportion of which are stamped in relief from engraved steel dies. The machines we use are the Waite presses which are in almost universal use in this country. They are hand-fed and the prints are placed out to dry on special boards. The method of printing has changed little in the past twenty years and we are wondering whether there is any better method in your country. Is it possible for you to let us know how these are produced on your side, if possible with a leaflet showing the machines in use. Attached herewith are a number of specimens of our work.

The specimens are highly creditable. The bond papers compare favorably with the average here but are not quite as good as our best. The engraving work on your samples is on a par with our best. The inks and presswork are up to our average but not quite as good as our best.

Prior to 1900 the steel die press in almost universal use in this country,

and still popular, was the Carver. At the turn of the century the Waite Inverted was introduced from England and the Modern was invented and produced in Illinois. These three divide the field. Some prefer one and some the other. It is common to find all three in one shop.

For short runs hand feeding is still practiced but drying is hastened by placing the printed sheet on a conveyor belt which will carry it through an electrically heated oven. Moderate heat answers since the ink for this process is largely composed of fast drying gloss varnish. The sheets may be delivered into a box to float down on a pile of warm air, a device by which jogging is eliminated.

For the long runs common in this country the presses are fitted with automatic roll feeders designed also to cut the sheets to length before they go on the extension delivery through the heated tunnel on to the pile without jogging. These tunnels are of the type used in thermographic (raised letter) printing to toast the crested ink.

We note all the samples produced for various customers that you sent to us bear your firm's private watermark. In this country it is not the practice for printers to use their private watermark on stationery printed for customers. It is quite common here to arrange to have the paper mill place a private watermark of the customer on his paper at a cost negligible for a firm which uses a ton or more of a bond paper in a year. Perhaps you can land some of your big prospects with this idea which appeals to many large concerns.

CHECK IMPRINTING PRESS

I am interested in a check imprinting press, imprinting the checks three-on and numbered.

There are two models, one imprints three-on, the other five-on checks and numbers at a high rate of speed.

SPRAY GUN TO SOFTEN PAPER

We have had a question asked us for which we thought perhaps you might have the answer. It is a mechanical problem to soften the sheet of paper by the application of water immediately prior to its insertion into the press. The solution would seem to be the use of an ordinary spray gun to distribute a mist of water on the individual sheets just before they are picked up by the automatic gripper. Do you think the spray guns now available could do this job, or be converted to such a purpose?

Undoubtedly, sprays can be used but our best advice is to consult the spray gun manufacturers, sending sample of paper together with complete specifications of all requirements. In the case of some papers and some jobs softening the paper might serve one useful purpose but at the same time might cause other trouble(s).

HOT EMBOSsing COMPOUND

We are in search of a makeready compound or paste used in connection with hot embossing. Can you furnish manufacturers' names?

These embossing compounds are sold by the printers' suppliers. For hot embossing a compound made of alabaster (a massive form of gypsum), not as hard as the alabaster of the ancients, chemically known as hydrous calcium sulphate, and an adhesive-like dextrine, is commonly used. Waterglass (liquid glass), chemically termed sodium silicate, is preferred by many embossers as the liquid component because it becomes very hard and tough as is seen in its use as an adhesive on cartons.

The compound in a moist or paste form is spread on a piece of tag board previously glued on to the platen. It is helpful to use two pieces of onion skin tissue, about .0015 inch thick, the kind that is smooth on one side and rough on the reverse, in makeready.

Enough compound is spread over an inked print of the female die on the tag board to cover it a little

past its edges and about a pica thick. The two sheets of tissue, smooth side up, are laid on the putty-like compound and at first a moderately strong impression is pulled. The top tissue is removed and the surplus compound around the edges of the female or male die is cut away with a sharp overlay knife.

If necessary, advance the platen, place a fresh top tissue over the die, pull a stronger impression, and again cut away surplus compound and so on if necessary until all possible detail of female die is brought out. The first tissue is to remain on the die. Let compound set for a half hour.

Finally all blanks in the image that are not to emboss or iron out the stock are cut away with sharp overlay knife after which the die is allowed to harden when the gauges are set and register obtained. If the base of female die is electrically heated, turn on the current a quarter-hour before starting the run. For greater luster some embossers at start of run tip a sheet of very thin foil on female die and press it into the die where it remains during the run.

COLOR CARDS

We understand that there is a color card process which produces up to 72 colors in one impression but have heard, however, that this process is not economical for printing quantities of five to ten thousand—that 50,000 is the practical minimum. Are there similar printing processes in use today which could print small color cards with fewer colors, in quantities of five to ten thousand as an economical procedure?

The process you describe has to do with printing the colored chips which afterward can be inexpensively affixed to the color card folder only by means of a color card machine which economically handles large or small jobs. For production of chips on a comparatively small scale it is practicable to spray or paint large sheets by hand and cut these into chips on a paper cutter, or a web of paper may be fed from a roll through a pan of paint.

PRINTING ON ACETATE

We have one customer who wants a design printed in five colors on the smooth side of acetate. Please send the name of some concern that can help us in this connection.

Any of your local printers may undertake the job if it is not so big as to require specialized equipment, since the sheet is heavy enough to feed without trouble. If a small job, it is only necessary for the printer to get ink and his advice on printing it on acetate from his inkmaker.

THREAD SPOOL LABELS

In the past few years we have advanced in the field of die-cut labels and recently one of our salesmen has run into the requirement by one of our customers of a round label of about $\frac{3}{4}$ -inch to $\frac{5}{8}$ -inch in diameter. As the quantity will be very large they must be cut automatically. While we have one automatic machine that will die-cut labels at 250,000 an hour, it will not take care of a label this small. And it appears that a label this size would almost have to come up through top of die and possibly feed right into a wrapper.

The latest improved hollow dies will meet requirements—on machines that handle them.

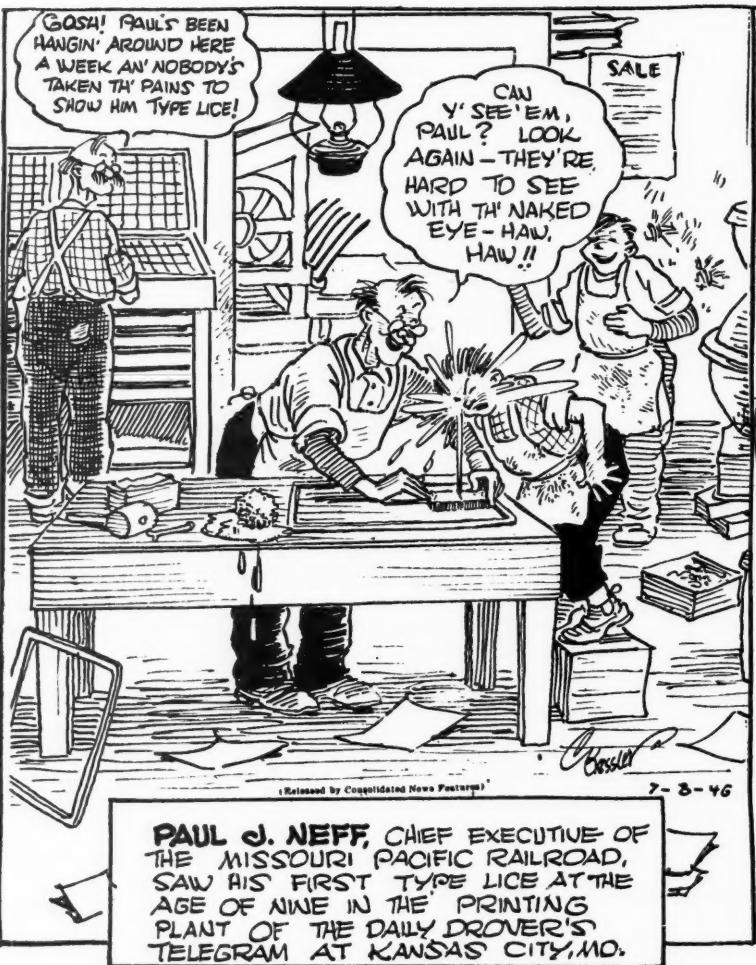
UNKNOWN CAUSE OF TROUBLE

Would you let us have your views on the following problem? Shortly before the war we purchased a job cylinder press of European make. It gave considerable trouble in feeding and the register was terrible. We made drastic changes in the feeding mechanism, put on new tumble style grippers, added many improved features on the feed-

board, and ended with an extension pile delivery. We feel quite proud of the results as the machine works very well with excellent register. However, there is one annoying trait that we do not seem to be able to cope with. When printing a halftone eight or more inches, lengthwise of the bed, two parallel marks about the size of a lead pencil, one inch apart, appear. We have ruled out the rollers after we hand-inked the form crosswise. Engravings were tested for type high and bearers checked for type high, all gears in original position as they were clearly marked at the factory. The grippers and mechanism stationary at this point. The register rack has been tested in every conceivable position, also the buffers.

In order to ascertain whether the cause of the trouble is in the press and its makeready or the plate and its makeready, move the plate a few inches either toward the gripper edge or the opposite edge of the form. Next pull an impression. If the marks on the plate are in the same positions relative to the edges of the plate parallel to the marks

HOME TOWN ECHOES • BY C. KESSLER



as in the original sample, it is obvious that the cause of the trouble is not in the press but in the plate, its mount or its makeready. But if the marks have moved on the plate in the second print a distance corresponding to that which the plate was moved, the cause of the trouble is in the press or its makeready.

In the case of the plate, it could be mounted on a warped wood base, brads could be loose, and the plate rocking under impression. If the form is taxing the capacity of the press, the cylinder may be over-packed. This would show in tails on the halftone dots pointing toward the back edge of impression. A possible corrective would be to reduce excess packing on cylinder by halving it and placing one half under all of the form. This would relieve gear trouble if there is any.

PRINTING ON PLASTIC RODS

We are in search of someone who can print on round colored plastic rods which will vary in diameter from 3/32-inch to 3/16-inch and in length from 12 inches to 15 inches. The printing will consist of a regular graduated ruler scale and must be printed on the surface (not engraved or etched). Quantities have not been determined at the present time. However, we have reason to believe they will be very large provided we are able to locate a proper and reasonable source for imprinting.

This is a problem for the manufacturers of machines for printing on rolling surfaces. They will supply names of firms equipped for this work, which is similar to printing on round pencils.

"FILLING"

Our problem has been trying to prevent the halftones from "filling" in the darker areas, as on the front page of the enclosed folder. The inside was run a bit under color to avoid filling. The four-color job as a whole looked much better than sample because we brushed out the form every two hundred impressions. Our rollers are good and were set to a three-sixteenth ribbon on the ink plate. The process blue and halftone black are good inks ground very fine. The engraver claims the plates are not at fault. Both forms are large for the press but we used the extra vibrator roller on both jobs. Would a worn gear on the distributor roller rack on this old press cause a "play" in the form rollers?

The trouble is caused by insufficient cut overlaying. Each of the varied tones from highlight to near solid in the halftone plates requires an overlay of varied caliper corresponding to the increase in density of tone. It may be necessary to cut the highlights out of the cut overlay base sheet. Many prefer to use a mechanical cut overlay not

**\$25 for Every Idea
which we print!**

IN A NEW DEPARTMENT ILLUSTRATING AND EXPLAINING
SOME CLEVER TIME- OR MONEY-SAVING PRODUCTION ANGLE

★ Starting as soon as sufficient material is available, THE INLAND PRINTER will publish a new department which should prove of considerable practical value . . . in actual dollars and hours saved . . . to every printer-reader.

★ This department will illustrate and explain some clever production angle . . . anywhere along the line from the design to the finished printed piece . . . which has resulted in a worthwhile saving over the cost in time or money of ordinary production methods.

★ Perhaps you have just such a job in production right now. Or possibly you have produced that kind of a job in recent months. If you have, sending a copy of it to THE INLAND PRINTER,

together with your description of the production angle which effected the unusual saving, may be worth \$25 to you. For \$25 is what THE INLAND PRINTER will pay for every idea which we print in this department. Besides this, your firm will of course be given due credit for the idea. The only requirements are that the job be a nice job of printing, and one on the production of which, by clever handling, an appreciable amount of time or money was saved.

★ If that sounds like a good deal, let's hear from you soon. You may be money ahead, we'll appreciate your co-operation, and the many printer-readers of THE INLAND PRINTER who can make use of the ideas will be truly grateful.

Send a sample of the time- or money-saving job
and an explanation of the production angle to

THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago

only to save time but also because it gives a better chance to bring out all the printing value of the plate. It will be necessary to bevel or skive the edges of the overlay in the lights of the process blue plate to prevent them printing heavy instead of fading as they should.

AUTOMATIC TAG PRINTING PRESS

Before the war we had a distasteful job we were able to do by straining. Now we can't resume this job because the help isn't in sight. Once a week a customer brought us 20M No. 8 shipping tags printed and already addressed to their mailing list on the face, to be mailed out that same day as third-class matter. On the back of the tags we had to print market changes. These single tags were hand fed and two men could make the mails but there aren't the two men now. Is there a small press that handles single tags automatically? If so, we can pick up other accounts.

It is hardly practicable to handle single tags automatically because of feeding trouble and hazard of a smashed form but tags are regularly printed on automatic platen presses, 10 by 15 and up, in gangs

of four, by feeding the end of the sheet opposite the eyelets to the bottom gauges. The tags in the gangs may be easily separated after the printing.

If you can locate enough work, you might install an eyeletting and patching machine when these would be the final operations prior to mailing. Or if you can find ways to utilize special fast tag-making and printing machines, these are available.

PLAYING CARD PRODUCTION

We expect to print a large quantity of playing cards. Do you have a plan or system of gathering which we may use to do this work? We would appreciate anything you may suggest. And may we tell you how much we enjoy and learn from your enlightening publication?

The production of playing cards is highly specialized and, on a very large scale, centered in a few plants. If you are not forced to compete in price, consult your paper dealer about special playing card stock, which obviously must print, varnish, and wear well. Next consult your

inkmaker about playing card ink and varnish. Since all cards must look alike, you will understand that uniformity must be maintained not only in the printing but also in the cutting, round-cornering, edge gilding, and so on. There are not many printing specialties where uniformity is so important as in playing cards. A gathering machine will facilitate production and the new hollow-die die cutting machines are made to order, you might say, for the dieing and round-cornering of playing cards.

ROLLER WASHING MACHINES

Will you please furnish us with the names and addresses of manufacturers of roller washing machines? Our presses are flatbed cylinders.

These machines may be made for the longest rollers in the plant and will wash the shorter rollers also. The roller washer does a better job than the press assistant and is economical in time, rags and detergent (kerosene) which is considered the most satisfactory wash.

FLOCK

Flock, remembered by many old-time printers, lately has been coming into its own as "ammunition for the imagination." Generally known as paper coated with a strongly adhesive, varnish-like bronze powder size on the surface of which is shaken or blown finely powdered cotton, rayon, silk, or wool and commonly called velours, this is only part of the story.

A printer writes, "As a Montreal printer and subscriber of *THE INLAND PRINTER* these many years, I am writing for information. I want to produce flock by the yard. Is there any machine made by any company that can help me? At this time I am using quite a lot of flock with printing and have had good results."

There are two general divisions of flock, printing and coating. It is made in an infinite variety of colors and in cuts and fibers producing accurate simulations of suede leather, velvet, velour, and other rich effects. It may be applied not only to inexpensive base paper, cardboard,

or fabric but to any surface through the medium of the proper adhesive. Ordinarily uninteresting materials gain startling beauty through flock. As the minute fibers mass together and anchor on the adhesive, the finish takes on the luxury appearance and natural feel of a deep-piled fabric.

Flocks excel in the art of make-believe and depending upon the type, fiber length, color and combination selected, felt, suede, velour, fabrics, and many other materials may be simulated.

Flocks are easily applied. Methods in use include agitating, masking, screening, sifting, and spraying. Novel tones may be obtained by using an adhesive of different color than the flock while excellent matches are secured with an adhesive of a color approximating that of the flock.

The many colors and pastel shades possible with flock and the effect of pile must be seen and felt to be properly evaluated as a decoration of many uses and effects.

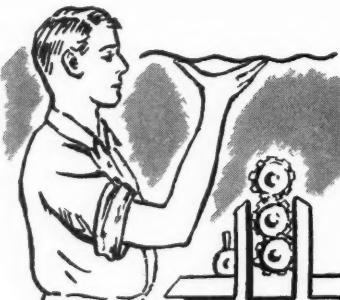
Having trouble with stock wrinkling?

Wrinkles on sheets of paper printed by letterpress may be caused by a number of things such as makeup and style of form, a wave in the stock, stock either too wet or too dry on the outer edge making the stock baggy. Such stock does not lie flat, and wrinkles and bad register result. Short grained stock is particularly troublesome.

Sometimes on a particular style of makeup it may be possible to remove a small wrinkle in some spots of the printed sheet by raising a gripper in line with the wrinkle. This should be done with caution. In the case of a register form this procedure definitely is not recommended.

Some inks, when too heavy, or those that pull too much, can be the cause of a beautiful wrinkle.

It may be found that the form needs more underlay, with less on the cylinder and less impression. The feed board should be lined up with the cylinder. Guide rests should be down as close as possible. Makeready must be the best, the less on the cylinder in case of wrinkles the better. Put the makeready where it belongs. Underlay as much as is necessary; this helps take the pull or



Ink that is too-heavy or too-tacky can cause a very beautiful wrinkle

drag off of the form. In hand feeding use a hump such as a long stick under the lift placed back 12 to 18 inches. This will straighten the sheet at the gripper end, help eliminate slurs and wrinkles, and obtain a better register when the stock is bad.

Here are some devices pressmen have been using with success in getting rid of wrinkles due to bad stock and style of makeup: Start with a few pieces of cardboard pasted in the open margins

and one at the end grippers between the gripper and the printing, if space will allow, or place it under the gripper and let it extend out as close to the printing as possible. Now comes the master wrinkle remover; this one takes care of the impossible—poor stock, borders, et cetera. Underlay the form high in the middle in this way: Each line represents a sheet of paper underlay, thus:

Each succeeding sheet is wider than the preceding one. This makes a slight graduation under the form. Then make up the equivalent on the cylinder. This should be placed next to the cylinder underneath permanent packing. This is a particularly good method for printing large solids, large maps, and heavy label forms. Build up the brushes in the center to help the stock hug the cylinder.

Joseph Kovec
St. Paul, Minnesota

By J. L. FRAZIER

Mark for this department
items on which you wish criticism.
Send in flat package, not rolled.
We regret that personal replies
cannot be made by mail

SPECIMEN REVIEW

FRANKLIN DEKLEINE COMPANY,
Lansing, Michigan.—Congratulations on your set of lithographed letterheads. Effect is striking because of the pale blue inch-wide band extending from top to bottom of sheet about three-fourths inch from left side. Near top of this band and in line laterally with lettering a small sketch appears in black in an open panel of the band. The only difference between the six letterheads of the set is in these sketches, each representing a different service. Presswork is excellent.

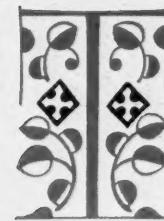
THE GALEWOOD PRESS, of Chicago.—Your blotter advising customers your shop will be closed for vacations is attractive and effective in arrangement. The only point causing adverse criticism is that the illustration of fellow wearing a sombrero and sitting drowsily beside a giant cactus is too small. Larger, the point would be stronger and the power to arrest attention greater. The letterhead is of interesting layout, but four varying styles of type are too many for so few lines and in such a restricted space. The square serif style mainly used is much too wide to harmonize with the extra-condensed bold-face letter in which company name is set.

RALPH A. EASTMAN, Burbank, California.—We see numerous "novel" birth announcements, but the "Declaration of Independence" telling of the arrival of your daughter has the unusual (for this field) appeal of dignity and restraint. On white paper 6 by 9½ inches with a right-hand deckle of gray, the paraphrased "Declaration" is a tiny scroll, rolling up on a circular wooden stick attached to the paper by clear cellophane tape. Red-topped pins decorate the ends of the stick around which the announcement is rolled, red also being used as the second color on the message. No disrespect or coyness

YORK TRADE COMPOSITOR

Volume 15 MARCH 1946 Number 7

a house organ for advertising people



THE YORK
TRADE COMPOSITOR

February 1946



TRAIN
IN TOUCH



LETTER trains and less wrecks are the aim of every railroad. When trains are in motion, train crews are often thought of as completely isolated from the outside world. Ships and planes are expected to maintain constant radio communication, but a brakeman walking up the track with a lantern is still visualized as the customary communications limit of the road.

This conception is an over-simplification of their complicated signal system built up through many years, and is rather unfair to the railroads. Radio has not been ignored as a possibility, but rail men claim that it has hitherto not been possi-

ble to adapt it efficiently to trains in passage, or to integrate it with present signal systems. "Wired radio" installations are in use now at a number of railroad yards.

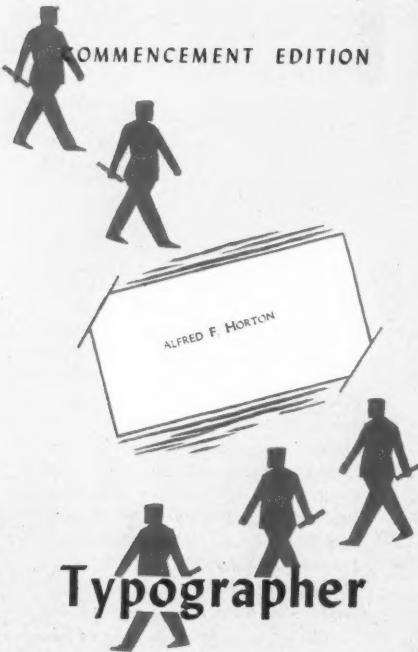
Latest and most ambitious development in the field of rail communication is the electronic train telephone system recently installed by the Pennsylvania Railroad on its Trenton to Phillipsburg branch. This makes it possible for signalmen and dispatchers to speak to moving trains, for train crews to communicate with other trains less than four miles away, and with the head and rear of their own train. The system is a combination of telephone and radio features developed after several years of experimentation by men thoroughly familiar with railroad conditions.

Upper left is the simple yet colorful (green and black) and interesting cover design of house organ issued by York, Pennsylvania, trade composition plant. Upper right is the cover, and immediately above is a spread from another issue of this outstanding publication. In the original, initial and decoration are in salmon and blue; type is in black on white



Prints of Paris

Paris Printing Company, Kansas City, Missouri, issues one of the most interesting house organs in the graphic arts field. Here excellent use is made of silhouette illustration, always striking



Cover of Rochester Institute of Technology publication also features silhouette. Panel interestingly simulates a graduate's card

is displayed in rewriting the Declaration and use of it is particularly appropriate because this new little American arrived on July 4. Many happy returns to her!

COMPTON & STERN, of New York City.—Though of small size and in one color, items of your advertising are quite interesting as a result of good copy and effective layout and typography. Most effective is the folder for enclosing with letters titled "Typography? Sure." The feature responsible for appeal is the listing of your services like "Linotype Composition," "Foundry Lock-up," *et cetera* in a light sans serif flush left on page three. Leaders follow each item to right where strong words for "yes" are used in each case, like, for instance, "absolutely," "of course," and "anyhow." These are in Brush. Your note head on the goldenrod stock—used also for the folders—is of unusual layout. To our way of thinking the lines giving address and telephone number are a size too large, rather reduce effect of the name line above.

ZEPHYR PRINTERS, of Chicago.—The announcement of your change of address demonstrates a very good idea and we're glad to hear that in some ways it was adapted from one of our "333 Ideas." Deckle edge paper (gray on one side, white on the other) is used for trick slanting cut of the cover. With the fold at top, the flap is shorter on the right-hand side, so that telephone number on inside of folder at lower right corner is on display whether folder is open or closed. Regular business card of firm is inserted in slits on cover, with "wish to announce . . ." printed alongside it leading to new location given inside. The dark blue ink goes well on the gray and white paper. On the critical side: the words "printing establishment" have almost enough space between the letters to walk around in. That's a bit of an exaggeration, of course, when we mean only that they are too generously letterspaced.

ST. PETERSBURG PRINTING COMPANY, St. Petersburg, Florida.—While we'd like to see the picture near lower left corner of "Admiral Farragut Academy" cover considerably larger so as to avoid top-heavy effect of lines of title and the wide band across near the top of the page, the school's prospectus is very good. Another point about the cover: We would prefer the colors in the band reversed, the stars in gold. That done the title would stand out better and the effect of too much "color" on the page overcome. Of course, the band in blue would seem very heavy unless the picture were made larger as suggested. Inside pages are very well handled, outstanding feature being the exception-

ally fine printing of the numerous halftones. There is but one minor fault in pages of text. The light-toned cursive initials are definitely weak in comparison with Bodoni used for text composition.

THE A. B. HIRSCHFELD PRESS, of Denver, Colorado.—Congratulations on the handling of the souvenir program for the National Association of Accident and Health Underwriters. Layout and typographical styling follow the usual Hirschfeld high standard. Your customary excellent offset presswork is indicated by the full-color illustration of state capitol building and grounds on the cover—on soft, rough paper. The monochrome halftones as well as type are exceptional, too, the former demonstrating the importance of good photographs having proper tones and contrasts. Largely snapshots, some of the pictures in the booklet for the tuberculosis hospital do not show up so well, but the fault is plainly with the photographs, not your work. Styling of this piece is likewise impressive, the cover quite striking. Going back to the first item, the small type in black is difficult to read against the rather strong blue background.

HARRY S. PEARSON, of Seattle, Washington.—All the items of your matched stationery are high class. The bond is the reverse color plate with your name and that of your associate, R. E. Morgan, appearing white (paper) against gray. Back of this (the top and left side) parts of a panel appear in terra cotta

PRACTICES OF PUBLICITY



HERBERT W. SIMPSON INC.

TELEPHONE 6341

Effective blotter, 4 by 6½ inches, printed in light yellow-brown and deep blue-gray on stock of a delicate blue tint

along with word "Advertising," this starting a bit over the reverse gray panel. As stated in another review, the handling of your names and of the word "Advertising" amounts to a trademark. Hold to it. Our only adverse criticism is that the gray is somewhat too light and dull. The latter fault would be corrected by the addition of blue. You are entitled to feel proud of the items. We get a break in having them because we're frequently called upon for forms such as, particularly, "Copy," "Space Order," and "Purchase Order." Furthermore, we receive similar items from the best advertising agencies and so are able to assure you that yours excel.

TIMKEN VOCATIONAL HIGH SCHOOL, of Canton, Ohio.—Dance program for "The Senior Prom" is very attractive, the printing in blue and yellow on soft light blue cover stock and tied with pale yellow cord accomplishing an effect that should appeal strongly to young folks. In view of small size of type and colored paper we feel a bolder face should have been used for the sake of clarity. The Karl King concert window card is good to behold. Set altogether in large sizes of Caslon Oldstyle it reminds your reviewer of the work of some of the best composers and typographers of around thirty years ago. Display lines are well graded in size according to relative importance of copy and spacing of lines is exquisite. It is seldom that an all-Caslon job turns up—in-

deed the grand old Roman seems to be all but non-existent—but when one does and it is well handled like this card it really makes a person sit up and take notice. Reason, of course, is that type and handling are in such great contrast with the styles which today dominate the scene.

MIRELES PRINTING COMPANY, of El Paso, Texas.—Well, well, it's good to meet up with you through the medium of specimens of your work. They are of really top-flight quality. Use of comparatively uncommon types, like, for instance, Ludlow Delphian and distinctive combinations of colors—combined with excellent, interesting layout—make them very, very much above average. Your own matched stationery with "Mireles" in a highly distinctive letter, in much larger size than "Printing Company" is probably the best of the collection; the manner in which the name is handled has definite trademark qualities. It impresses; it has a quality in its layout, as intimated, which makes remembrance easy. Cover of the booklet, "Color Slide Exhibit," in black and terra cotta hue on deep gray-green stock is highly distinctive, has atmosphere. Inside pages listing the sets of slides available from different members of the camera club represent a difficult kind of composition, but you came through with flying colors.

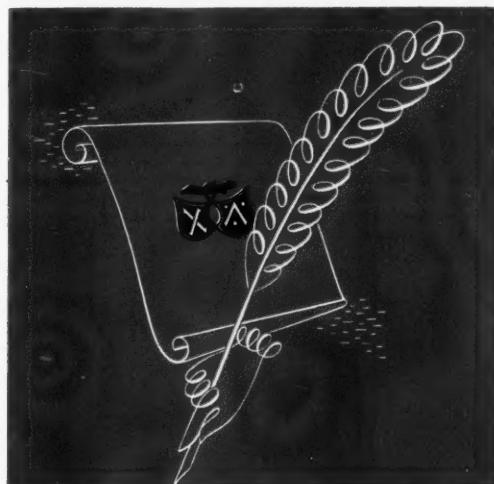
WARREN R. FULLER, of Concord, New Hampshire.—You are right on both points made in your letter accompanying the folder "Church Bowling League Banquet." From a typographical standpoint there is much to be desired in styling. Fault, mainly, is associating the types which don't get along well together—sans serif, cursive, and Onyx (or equivalent). The interesting feature others might adapt is the way the names of bowlers are "draped" around the rule border of the four pages. There are great differences in the spacing between the names on the pages but, of course, names vary in length. As a rule, spacing between words is too wide. This is particularly noticeable in the short line in small type beneath the main display of the center spread. In connection with this, we have a question to ask which we hope you'll pass on to the comp. or layout man. Why were the leaf ornaments thrown in at the ends of this line? Personally, we can see no reason for their use there, but we live to learn. Anyhow, you've let loose of an idea which will help many of our other regular readers in a practical way.

BANKERS TRUST COMPANY, New York City.—In your book "New York and the Future" you have contributed mightily to the



SOUVENIR OF EVANSVILLE, INDIANA

One more Simpson piece. Illustration idea is not new but it can be frequently used. The original cover is printed in red and black



"Share your Knowledge"



Montreal Craftsmen set a high standard for bulletins of other groups. Like the May issue, cover above, they are of modern design, make strong impact. Original is in black and red-orange

PRACTICES OF PUBLICITY



THE AMERICAN INDIAN sent smoke spiralling upward to communicate across great distances. Distance is no longer a problem to business messages—a stamplicks that situation. Making the message stick, creating new customers, and increasing profits is the problem at hand, and smoke signals, along with other outmoded approaches, are too uncertain for the job. The planned performance of Good Printing is the medium to employ for making sales and gaining new business.

Good Printing is Visual Salesmanship . . . something more lasting than the smoke signals of ordinary advertising.

HERBERT W. SIMPSON INC.
Printers with a Purpose
109 SYCAMORE STREET EVANSVILLE 8-INDIANA
Telephone 6541

Types used for this message are Caslon and Cloister Black

Another Simpson blotter. He really believes in what he sells—advertising—and has many original ideas for getting it read

How to Stay Young

OVER GENERAL MACARTHUR'S DESK THERE HANGS A MESSAGE
IT WILL BRING YOU COURAGE AND FAITH

YOUTH IS NOT A TIME OF LIFE • IT IS
A STATE OF MIND • NOBODY GROWS
OLD BY MERELY LIVING A NUMBER
OF YEARS • PEOPLE GROW OLD ONLY
BY DESERTING THEIR IDEALS • YEARS
WRINKLE THE SKIN • BUT TO GIVE
UP ENTHUSIASM WRINKLES THE SOUL
WORRY • DOUBT • SELF-DISTRUST • FEAR
AND DESPAIR • THESE ARE THE LONG
LONG YEARS THAT BOW THE HEAD &
TURN THE GROWING SPIRIT BACK TO
DUST • WHETHER YOU ARE SEVENTY
OR SIXTEEN • THERE IS IN THE HEART
OF EVERY HUMAN BEING THE LOVE OF
WONDER • THE SWEET AMAZEMENT AT
THE STARS AND THE STARLIKE THINGS
AND THOUGHTS • • THE UNDAUNTED
CHALLENGE OF EVENTS • THE UNFAILING
CHILDLIKE APPETITE FOR WHAT IS
COMING NEXT • AND THE JOY AND THE
GAME OF LIFE • • YOU ARE AS YOUNG AS
YOUR FAITH & AS OLD AS YOUR DOUBT
• AS YOUNG AS YOUR SELF-CONFIDENCE &
• AS OLD AS YOUR FEAR • AS YOUNG AS
YOUR HOPE • & AS OLD AS YOUR DESPAIR

increasing library of business literature and presented to business men an example of the finest graphic production, the influence of which, it seems certain, will encourage the use of more fine printing. Our other readers will find interest in the fact that the book is a two-process production. The cover, end papers, and illustrations are accomplished with exceptional depth and clarity by gravure, while text and incidental illustrations are letterpress. Paper over board covers on the front carry an illustration of New York's skyline (financial district in foreground) bleeding off all around. It is broken for a space near bottom where title is gold stamped from chaste roman caps. Tone of the picture is beautiful. Back cover illustration is scene looking up (or down) Wall Street. Other impressive views run over the insides of cover onto end leaves. Garamond for text was a fine selection. All in all, the book's a treasure as well as the inspiration already mentioned.

FRANKLIN PRINTING COMPANY, of Philadelphia.—You did great work handling the special Service Number of the Pennsylvania Bell Telephone employees' magazine, "The Telephone News." Other readers will be interested to know the service careers of 1818 Bell workers listed, these accounting for most of the 120 pages of the sewed book. Page borders for this feature are double rules with wreath in center top, the letter "A," "N," or "M" appearing in the wreath according to whether the service was in Army, Navy, or with Marines. The borders are in special non-metallic yellow-gold color, look nice; the same is the second color throughout. Display pages are dignified but impressive nevertheless, what with fine type and lettering and exquisite whiting out. The cover features a four-color process inlay of three campaign ribbons with the same yellow-gold tint overprint. In effect a memorial of its employees in the service, this is divided into six sections. "These Gave All" pays tribute to employees who died in the service of their country. This is followed by sections devoted to war service of members of the Army, Navy, Marine, and Coast Guard. The last section records citations and decorations received by Bell employees. Foregoing facts known, of course, to you are for the benefit of our other readers. When paper is available such books are potential business for all printers.

THE VANCOUVER TECHNICAL SCHOOL, of Vancouver, Canada.—We always enjoy your annual editions of "Vantech" and if memory is clear this 1946 or twenty-fifth anniversary issue is good like the rest of them. Cover is striking, though "1946" is a bit too imaginative, the figures, while comprehensible, aren't of pleasing form. We'd like the centerpiece, the circular device, larger or maybe moved to right to reduce the open space around it, this being out of balance with "white" elsewhere. Type matter is a bit too low and first two lines, which might be a size larger, are spaced too closely. It seems somewhat bottom-heavy. The page on which the principal's portrait appears is faulty for the way the picture faces left, so, on a left-hand page, out of this book. Pictures of people should face into, not out of the book. The orange is too weak a color for this halftone. Explorations into the ultra ultra so-called modern are usually unsuccessful. A case in point is the initial "T" on the next page. Student artwork especially as represented on the tissue sectional pages is excellent as such, some

C. Raymond Beran, of L'Esperance, Sivertson & Beran, San Francisco typographers, delights in giving great quotations beautiful physical being, fit for any frame. Beran's an oldtimer, typographic mentor of this editor as a compositor. The original is in black and red on a 9- by 12-inch toned paper

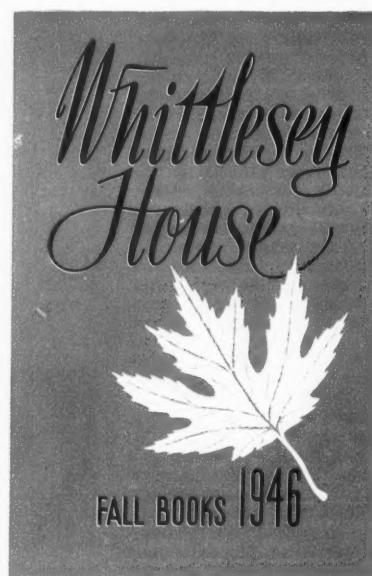


Put KICK in Your Printing

Like a boot from the business end of a Missouri mule, a piece of printing done by Keller hits home every time. For a Keller piece is the thoughtful result of creative ideas, skilled artwork and typography, plus the finest of presswork, in either letterpress or lithography. The sales-wise Keller organization is constantly on the Q. T. to snap up a job here...put more punch in it there. It sure pays off to select this "on-their-toes" firm.



Mailing card from Buffalo. Printed in black and red on white, the original commands interest



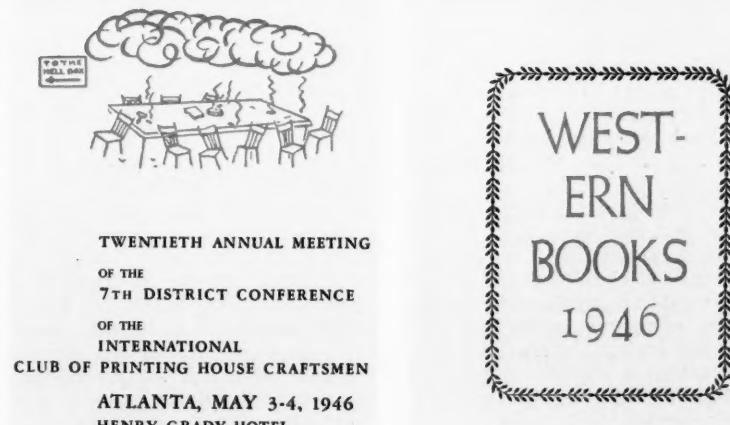
In deep, dull-red purple (here black) and light yellow-orange this McGraw-Hill cover rates A-plus

quite professional. Pages of advertising would be better if fewer styles of type were used. For books of a souvenir character where placing of advertisements is more complimentary than to develop sales it is quite the common practice to set all advertisements in a single series. This gives more opportunity for emphasis than one at first recognizes. One can do a lot with roman and italic caps and lower case, along, of course, with changes of size. Presswork is excellent.

MCKINLEY VOCATIONAL HIGH SCHOOL, of Wheeling, West Virginia.—Aside from details—especially spacing—the specimens of students' work are commendable. In fact, we know some journeyman comps., earning as much as two dollars an hour, whose spacing is no better. Consider the motto "Think of These Things" as a case in point, possibly the "sloppiest" piece of the lot. The two lines of the head "Think" and "of These Things" are jam-packed against each other; a lead or two between the two would have helped a lot. The square ornament (border unit) separating head from text is too large. If an ornament were necessary at all one definitely smaller would function adequately and obviate the crowding and pushing evident in the two display lines. A lot more could have been done with this copy; as handled it's just an example of type-setting sans design. The copy "A retentive memory is a wonderful thing but the true token of nobility is the power to forget" is a gem but its handling on the card you send is something else. Why insert the three bullets—triple periods—between the headline and what follows when the two are presumed to be read continuously? Granted that the final line, "Power to Forget," in stogy block letters provides contrast to the other lines in Cloister Bold, the desirable contrast could have been achieved otherwise than by the use of an inharmonious type for the featured line, "Power to Forget." The lines of Cloister Bold caps are crowded. Long ago we learned that caps were more important looking and stronger than lower case, but in this piece the head "A Retentive Memory" is in upper and lower case and the text all caps. True, the caps are of smaller point size, but the caps of the text are larger than the lower case of the heading so the composition is illogical according to our standards. The motto card "Marks of the Educated Man" is interesting, the rule arrangement functions to set forth the three points (1) Command of His Native Language, (2) Alert Observation, and (3) Integrity of Character, in an effective way. However, the rule work is printed in too strong a color. It all but overpowers the type, and the message, in type, is of course the important thing. To get to a fine point, the bullets at start of the three lines (Marks) are too high. Six points lower they would line up with the *average* between caps and the lower case of the lines. Mechanical alignment often means nothing . . . optical alignment is essential. Now for the sugar coating: the cards, "Pleasure comes from honest toil . . . , " "To miss a kiss," "Keep your eyes wide open before marriage. . . . , " and the "One Hundredth Psalm" are exceptionally good. Impressive, too, is one "Words—Actions" though the lines of type are crowded too closely. Tops in the collection is the illustration of a Chinese boy printed in several colors from hand cut rubber or linoleum plates. Finally, some of the programs are very sweet.

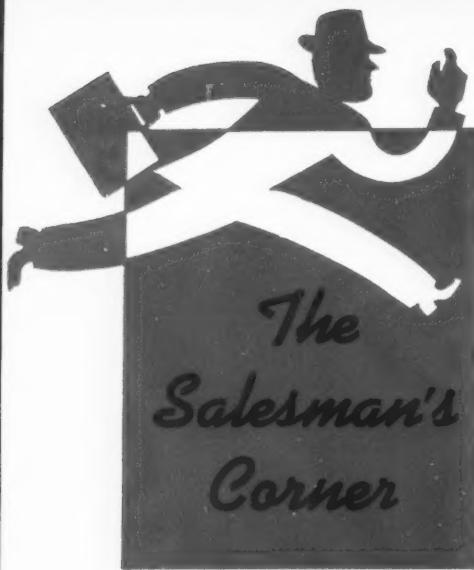


Beautiful and striking title page of letter-size folder announcing removal of plant of one of Milwaukee's great printing concerns to a new location. The illustration symbolizes reaching to the stars, hence growth. On the original the background is printed in deep red-brown, the illustration black



Unusual folder title page, most interesting feature of which is the highly appropriate picture. Original is in rose and black on pale green paper

Booklet cover reversing usual breakup for color. The lettering is in pale blue, the border black. It is the work of the Ward Richie Press, Los Angeles



By FORREST RUNDELL

● How much must we change our selling technique to meet the needs of postwar markets?

According to copywriters in our big advertising agencies basic appeals have not altered. Human nature is the same as before the war. Women still choose their soap to "keep that school girl complexion." Lonesome young men and women are still being urged to make their presence as sweet as the rose by the use of Blank's toothpaste, soap, or deodorant. Pictures in full color of hams, steaks, frozen foods, and other edibles continue to make our mouths water.

But although basic buying motives remain the same, the methods of appealing to these motives have been improved. Continuous research constantly unearths new information concerning the way the average reader reacts to the printed page. For example, the readers buy magazines because they like the editorial matter therein. Research has shown that the advertisement which is written in the form most resembling editorial matter is the one that stands the best chance of being read.

It has been found that the comics are the best read sections of newspapers. This suggested that advertisements put in the form of comic strips would be popular too. Trials brought immediate success and as a result our magazines and newspapers contain a steadily increasing number of comic strip ads so that many resemble "comic books."

Cartoons, too, are popular. So we are seeing more and more ads in which the message is conveyed in cartoon form. Often the drawing is made and signed by some widely

known cartoonist. Obviously if the reader enjoys his work the reader will stop and look at his latest drawing even though it appears as part of an advertisement.

But the big advertisers and their agencies do not stop here. They keep their finger on the pulse of human interest by constantly checking the effectiveness of their advertisements. Through the medium of the Starch Reports they can tell what percentage of a magazine's readers remember seeing their ad in any given month, how many remember reading it through, and how many remember certain parts of it even though they did not read it all. Furthermore, they get a comparison with other ads in the same issue so that they can see whether or not their advertisement has been above or below the average in effectiveness. It is a feather in the cap of an agency when it prepares an ad that appears at the top of the listing. Unfortunately, it is also something that must be explained to the customer when an ad lands near the bottom of the list.

As he again swings back toward the approaching buyer's market the printer can be sure that the buying motives he meets will be the same as before. Once the competition becomes free he can bet his bottom dollar that price will be one of the main factors in any sale. And he will still be able to beat the price game by offering more service and quality for the money than does his nose-diving competitor.

However, he will find little ready-made research to show him new methods of using the old appeals. Instead, the printer will have to get out and dig up some new ideas for himself. And he might as well begin by finding out how much the situation has changed with his old customers. Here are a few things that he should look up:

1. What is the present status of the firm? Has it expanded, contracted, or has the company gone out of business altogether?

2. How about the buyer? Is the same one there? Has he moved up, leaving his place to be filled by a younger man you used to know? Are there new executives? Do you know all the people you should? To show the importance of knowing everyone who influences the purchasing of printing the writer can cite the case of the plant for which he sells. Here each salesman buys his own paper. Paper is also bought by the production department. To cover the account a paper salesman needs to know nine different people well.

Paper salesmen who have serviced the account for a long time know of this arrangement and govern themselves accordingly. New ones tackle the production department only and then wonder why they do not get more business. Make sure you contact everyone who can help you.

3. What are the postwar printing needs? This may be worth a lot of study. If the firm expanded its plant facilities to handle war contracts it may now be planning to market a much larger line of civilian goods. This is likely to mean more printing than before. Has the firm gone into any radio advertising? Radio often needs printed matter to back it up. And has the customer expanded his space advertising? If he has, he may need more printing to handle all the inquiries his space advertising brings in.

Investigations made from time to time have shown many firms to be losing business because they are poorly organized to handle inquiries. These inquiries are secured by expensive space advertising. Yet the return on the investment is cut by lack of competent follow-up of inquiries brought in by the advertising. This suggests a lack of printed material for the purpose. An alert printer will see his opportunity to sell more printing and to help turn inquiries into sales.

4. Has the customer been buying other printing of which you know nothing? It can easily happen with a customer who is large enough to have a number of departments buying. You may be one of several printers getting work regularly. You may flatter yourself that you are getting your share of printing at the right price. But you may be missing some other printing which you are even better qualified to do simply because your customer has never thought of you as capable of handling it. A thorough study of all the printing the firm handles may open up a new market for you.

5. Does the customer need to have his printing modernized? The printing industry has no organized research such as the Starch Reports. In most cases the printer does not even know whether or not the mailing he helped prepare was a success. We suspect, though, that some of the firms who have made a name for themselves by preparing direct mail advertising have done considerable research of their own, the results of which they keep to themselves. But the general printing industry has no outside agency to tell it which printed pieces are favorably received and which are not.

However, the printing industry can learn much from the research available to advertising in general. The cartoon and the comic strip techniques will work for direct mail just as well as they do for space advertising. A successful building and loan association recently published a booklet on loans written and illustrated by "don herold." It was a captivating and effective piece of printing and one which the average reader would be quick to pick up.

Furthermore, the technique of the layout of a space advertisement can be readily adapted to a brochure or a catalog. The headline of the space advertisement is designed to hook the attention of the particular class of buyers the ad seeks to reach. The title of a catalog or brochure serves the same purpose. The principal illustration is designed as an aid to the headline in getting and holding attention. The cover of a brochure or catalog serves the same purpose. In space advertisements the text tells the selling story. In the brochure or catalog the text serves the same purpose with the additional advantage of having more space.

There is no logical reason why improvements in space technique should not be adapted to modernize direct mail.

For the preparation of superior postwar printing, therefore, we suggest the following formula:

- (a) Re-study the selling appeals which have proved their worth over the years.
- (b) Study and use the most modern methods when applying these appeals.
- (c) Keep abreast of the latest results of advertising research.



WILL IT SELL THE GOODS?

Be it ever so clever and original, if it does not sell the product it's not good advertising. Be it ever so dull, corny, or copied, if it sells the material it is good advertising.

However, when in doubt choose the clever and original. Better still, never be in doubt. Advertising is not a matter of guesswork—and was never meant to be.

The practical advertising man is a working psychologist. He understands the desires and habits of people and never ceases to study them. He is a tireless researcher.

When writing, planning, or reviewing a campaign, the important question is: "Will it sell more goods and for less cost?" He who thinks like this and can write English has the makings of an advertising man.—*Kanews*.

Here Is a Letter from England That Might Turn Out to Be a (or an) Historical Document

By Edward N. Teall

I am a regular reader of your page, and find your comments helpful and entertaining. But I feel that I must raise a protest at the reply you give to a correspondent (in your April issue) who complained at being rather with a fit of the shivers when he read "An Historian and His Credo." Surely, surely this is no "highbrow, gluepoty affectation of superiority"? The point is that the use of "a" or "an" preceding the letter "h" depends entirely upon the accentuation of the word in question. We say "a history book" but "an historical," "an historian," stressing the "h" in one case and slurring it in the others. I myself am a Londoner, but I can speak here for the majority of "plain folks" without any trace of Cockney accent.

So please do tell your correspondent he may stop shivering; "an historian" is good English usage, backed by the authority of the "Oxford Book of Rules for Readers" and Collins's "Authors' and Printers' Dictionary," the standard reference books to be found in all our printing offices.

● I RECEIVED the original letter some time (probably as much as two months) before April, 1946, when it was printed, with my answer. The letter of comment which appears above came in an envelope postmarked "Cambridge, 7 June, 1946." The stamp carried a royal profile topped by a cumbersome looking crown that I myself, if doomed to wear it, would gladly swap, any hot day, for a tall, cold chocolate ice cream soda—this comeback goes through my tough old Undy as I sit in my undies in my workshop, on a lungscorching day just after our glorious Yankee Fourth of July. Even in these modern days of indecent speed and atomic de-tonation (not, for me, de-tonation), the fugaciousness of time is clockily measurable. By the time the lady in England sees this, almost half a year will have slid past since the letter that started it all was written—and now, glancing at April *Proofroom*, I see that the shivery headline appeared in the *New York Times Book Review* for SEPTEMBER, NINETEEN FORTY-FIVE. (Often

and often I have asked my know-it-all friends what time IS, and never yet have I had a sensible answer; I can't find one in the dictionary.)

Enough of baitcan wiggling words. Let's try to say something about the subject supposed to be (have a cliché frappé!) in hand. Let's start with full reproduction of the April item, so that everyone will know exactly what it's all about.

The *Proofroom* contributor wrote: "In big bold caps at the top of Page One in a September, 1945, issue of the *New York Times Book Review*, AN HISTORIAN AND HIS CREDO. It gave me the shivers." And I said:

Only two kinds of people would do it that way: the Cockney, who honestly says "An 'istorian," and the overlearned university professor who thinks the more he's different from plain folks the more learned he must look. *Proofroom* is in neither of these classes. But among my clippings is this from the *Princeton Alumni Weekly*: "an unified defense command." Good Goodness: I myself prefer honest, unaffected ignorance to such highbrow, gluepoty affectation of superiority. "Unified," as necessarily pronounced, begins with a consonant sound: "yoonified." It is poles apart from "un-."

How I wish, right now, that ENT of *Proofroom* could borrow for a while the mental powers and quality of the admirable Simeon Strunsky of the *New York Times*'s editorial page colyume, "Topics of the Times"! He could handle this thing with ripe urbanity; he doesn't do monkeyshines on the chandelier to attract attention. He attracts it, holds it, and rewards it with good straight thinking and a fine brightness of manner. But—it can't be helped—right now you'll have to take ENT and like it or not, as the gods may decree. So—

Discussion must—simply must—start with recognition of the fact that it's England on one side, Yankeeland on the other. Too often that means a clash of wills as well as opinions; of deep-rooted feelings as well as of facts. Here, all that stuff is chucked overboard, as the

first step. Uncle Henry Mencken's "American Language" is backgrounded, at least for (take another cliché) the time being. It's just you-folks back there, and us-folks over here, with a mutton chop and a mug of ale on one side the table, and a Texas steak and a pitcher of beer on the other. And whether one of us was born within sound of Bow Bells and the other in the Bowery, what's the odds? We're (shifting the figure) snugged up together in the same foxhole.

In your English English, and in our Yankee English, the fact is that "a" is used before a consonant sound, "an" before a vowel sound. Semantically, that word "sound" is the core of the matter. And that means, if you write "a historian," you recognize the soundedness of the "h." If you write "an historian," you indicate non-vocality of the "h"; you are thinking "istorian." If we can't agree on that point, why—we just can't agree.

My English friend, God bless her—for though she signs "fraternally yours," her name is completely committedly feminine, not even epicene and debatable—my English friend speaks of the accent; and accent is finally decisively influential in many of these matters. BUT the truly decisive factor in this particular situation is not accent but SOUNDING, pronunciation. To me, it seems F-I-N-A-L: *If you sound the "h," the article is the simple, short "a"; if you don't, it's "an."* And that means, in reverse, *if you write "an historian" you're thinking "istorian."* I just can't see anything else to it, no matter how hard I try to take the other fellow's point of view. So that's where we like Texas steak, thick and rare, and you prefer mutton chops.

This matter of "a" versus "an," and aitches accented or unstressed, is not one of moral right or wrong, of good citizenship, of business, or of international friendship or dissension. But I feel sure I express the American view when I remark that those who say or write "an historian" really are revealing a not altogether admirable self-consciousness with regard to speech manner as a measure of social "class," and that to the "average" Yank "a historian" is the easy and proper form.

It would be delightful, and no doubt profitable, if we could have in these pages some free and open discussion—all in good nature!—of the pro's and cons for "a" and "an" with words beginning with "h." Accent, Cockney talk, and all.

GREATER PAPER MILEAGE

• MAXIMUM use of so called "cheese rolls" or "mill-ends" by newspapers trying to get the greatest possible mileage from paper mill production is believed to have been reached by the Portland *Oregonian*. They are now using six at a time on a regular press run. What amounts to a saving of 110 tons of paper per month that would otherwise have to go back through the paper-making machine for reprocessing is the net results. The rolls are used in production of Sunday tabloid sections. Rolls used are 15½ inches in length. Three are mounted on each end of the Pancoast Color Press along with one standard size roll on one end of the press only. The net product from the press is a comic section

and a special "Farm, Home, and Garden" section, both tabloids of twelve pages each. Also produced at the same time is a standard size section of eight pages.

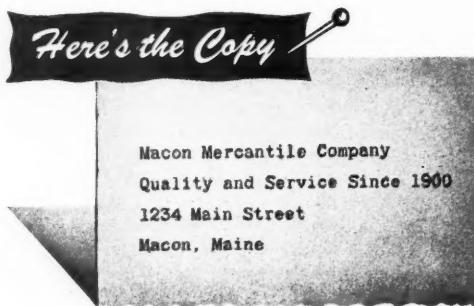
"Two of the three 'cheese rolls' are run in the standard way using the regular tension blocks," explained the *Oregonian's* production manager, Harry Hale. "The third roll is run tandem with one of the other short size rolls with tension in this case being maintained through a special spring and counter weight arrangement of our own manufacture. This third roll runs free on the shaft."

There has been no sacrifice of color register with the new paper size nor has there been an appreciable increase in waste loss, according to Mr. Hale.

• HERE IS THE INLAND PRINTER'S NEW ENVELOPE-CORNER-CARD CONTEST

"Make Something Of It" -and Win

Here's your chance to show your typographical skill, perhaps win one of the three cash prizes and get yourself some desirable publicity. THE INLAND PRINTER's new envelope-corner-card contest is open to everyone interested in typographical design. Everyone's invited and all are welcome . . . the more entries the more satisfaction the winners will get out of their achievement. Prize-winning designs, as well as the best of the remaining entries, will be reproduced in THE INLAND PRINTER. It's easy to enter . . . just follow the simple rules printed below. So get busy now on your own ideas of how an envelope-corner-card should be set . . . mail your entry in not later than October 10 . . . and the best of luck to you!



RULES

1. Set up a two-color corner card for a regular 8½ by 3½-inch business envelope.
2. Submit one two-color proof of the design, and one black-and-white proof of each of the two forms.
3. Use any two colors.
4. Use only type, type rules, and type ornaments. (No artwork, reverse plates, or Ben Day.)
5. Send in as many different entries as you wish.
6. Mail your entry not later than October 10, 1946 to THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago 6, Illinois.

ENTRY BLANK

NAME _____

STREET _____

CITY _____ STATE _____

NUMBER OF DESIGNS SUBMITTED _____

*Be sure to follow the simple rules at the left so that your entry will be qualified to win a prize. Mail your entry not later than October 10, 1946, to

THE INLAND PRINTER
309 West Jackson Boulevard
Chicago 6, Illinois

Good Luck!

THE PROOFROOM

By Edward N. Teall

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

TRUNKS AND MONEY

What is the real (not the academic) difference between "trunk full" and "trunkful"?

When you say "trunk full of money" you are speaking directly of the trunk; its being full of money is incidental. When you speak of "a trunkful of money" you are speaking specifically of the money—enough of it to fill a trunk. You could have a trunkful of money without having a trunk. If you had a trunk full of money, and no possible way of opening the trunk, that particular trunkful of money wouldn't do you any good.

AGAIN, THE RADIO

I have never heard "homogenized" pronounced in agreement with Webster. All radio announcers put the accent on the second syllable. Any excuse for this?

As a *Proofroom* query, this is tops! Before the word came into popular and commercial use, it would have been accented on the first syllable: ho'mogenized, meaning "made homogeneous." But when the milkman took it over, the word came to be accented on the second syllable—and that pronunciation is now correct, at least in connection with milk that has the cream (fat globules) exploded in it.

BERNARD PSHAW

George Bernard Shaw, urging reform of spelling, suggests a new alphabet, with a character for each of the thirty or so sounds with which our 26-letter alphabet struggles—and a New York editorial writer cracked that the suggestion came from Jorj Sha. To me, that wisecrack seemed silly. How's about you?

The supposed-to-be phonetic spelling of the old man's name was not so hot. Mr. Shaw would, I am sure, have a special character for a pronounced *aw*, and another for o pronounced as in his own first name. The new alphabet would call for heavy investment in typewriter keyboards and in printer's type, as well as for patient practice by writers and readers. It would be interesting to put the idea to a test with children just learning to read and

write. What do all you proofreaders really think of it? Would the new discipline of spelling be better than the old one?

WHAT COULD BE SIMPLER?

Would you tell me why we divide "Ja-pan" but "Jap-anese"?

Simply because that's the way we say them. The syllables change as the accent does.

MR. HYPHEN IN DUNGAREES

Everytime I see the word "overall" I get a picture of a son of the soil in faded blue. Do you believe with me that it should have a hyphen when used to refer to "the over-all picture?"

Yes—unless your characteristic style is marked by minimum use of hyphens. P.S.—"Everytime" (written solid) is notable; I don't care for it.

LATIN VERSUS ENGLISH SPELLINGS

Which is better: *faeces* or *feces*? Webster preference is *feces*.

DON'T BE THAT WAY!

I am a new subscriber. Therefore I trust I shall be forgiven if I ask questions which have already been answered in previous issues.

Welcome to *Proofroom*! It's good to have you in the family, and your questions shall be prized—and answered, to the best of our ability. The questions come up over and over again, but there seems always to be some new quirk to them.

HANDLE DASHES CAREFULLY!

It seems to me that you use dashes in a reckless manner.

I hope not! The dash is indeed a much misused mark. Handled with care, it can be superlatively useful. If tossed about heedlessly, it is a mischiefmaker—so let's watch the dashes closely and critically.

FRENCH OR YANK?

Do you use "employe" or "employee"?

American print, I am happy to say, has settled pretty solidly on the double "e." The Merriam Webster prefers that spelling, with "employé" as second choice, "employe" third. In other words, if you are going to be French, use the accent.

WHAT DOES "PLUS" DO?

How about a sentence like this: "This, plus something else,—done so and so?" Should the verb be singular or plural?

The verb should be singular: "This, plus that, *has* done thus and so." "Plus something else" is parenthetical and does not alter the fact that "this" is the subject. It is—grammatically—as though you said "This, like something else, * * *". Sometimes I find myself inclined to say that grammar just simply has nothing to do with sense. But probably that's just my bad disposition working out.

WOE IS WHOM? (JOKE!)

Is it correct to say "Woe is he who makes a mistake"?

It is not. In Latin it would be (I think!) "Vae mihi." In German, "Weh mir." And in English, "Woe me." These all mean "Woe be to me." "Mihi," "mir," and "me" (in this special use) are all dative. In such an (impossible) expression as "Woe is he," the pronoun could only be in apposition to the noun, which is nominative, subject of an understood, not expressed, intransitive verb of being.

WHAT A BOOK IT WOULD BE!

Can you indicate where, and name of, the little book which contains such information as: when one word may be combined with another to form a single word, when they definitely remain two single words, and when, combined, they require hyphenation?

Many writers have tried to harness the hyphen, but no "system" of compounding has ever, so far as I know, gained anything even remotely resembling general acceptance. Compounding's other name is "chaos." Perhaps the best way to solve the problem for an office or shop is to adopt a dictionary as final authority. I don't know any dictionary that is self-consistent all the way; and of course the dictionary simply can't present a set of guiding principles in any detail, in its entries. Consider, for example, the expression "worth while." Whether it should carry indication of compounding is problematic. If a

thing is worth while, then it is a worthwhile (or worth-while) thing. To be technical, one use is predicate, the other is attributive. In the latter use the two words, "worth" and "while," are welded to make a single adjective, a compound adjective, written solid or hyphenated, as each writer may choose.

This is not mere fussiness; it embodies a genuine principle of word mechanics. Most writers, however,

PUZZLING PLURALS

I am puzzled by such plurals as those in the phrase "pro's and con's."

Who isn't? "Pros and cons" looks crazy, but it's the Webster way. I write "do's and don'ts," because I just can't take "dos" or "don'ts." Again, I'd write "a chorus of yeses [or yes's] and no's," but Webster gives the plural of "no" as "noes." (Hope they don't set that "nose"!) Finally, brethren, "2's and 3's" looks reasonable—and so does "twos and threes."

Baseball reporters encounter this difficulty when they write about the Philadelphia team in the American League, the Athletics. Are they the As or the A's? It would take a super-duper crank to endorse the former way of writing the club's nickname! 'Way back in the mid-1890's (may I remark, just for the fun of a bit of foolishness?), we grammar school kids enjoyed this jingle:

ii u r, ii u b;
i c u r ii 4 me.

Try it with this key: "ii" is two i's, and that sounds like "too wise."

"WHOM I AM"

I figure you to be too much of an old heathen to spend much time reading the Bible, but please take a look at Luke 9, 18.

Well, sir—I have so many faults, it seems a shame for anyone to go out of his way to charge me with one I do not possess. I shan't impose upon our readers' patience with a defense of my character (a matter of something less than zero interest to them), nor shall I comment at length upon the cited verse of Scripture; simple quotation is enough. Here is the verse: "And it came to pass, as he was alone praying, his disciples were with him: and he asked them, saying, Whom say the people that I am?" There, folks, is a "whom" for Franklin P. Adams—all too possibly, it has actually been at one time or another a target for his sharp shooting. Need I remind any member of *Proofroom's* family that the grammar of any Bible text in English is not divinely inspired but is contributed by the translators?

RADIO WORDS

Is "proven" always dialectic and archaic? You hear it often on the radio.

The big Webster labels the word, with separate entry, "Archaic & *dialect*." The verb "prove" can be conjugated with either regular or irregular past participle: "proved" or "proven." Compare "sewed," "sewn"; "showed," "shown." Ignorant people say "The ball was *throwed* too hard." A child just beginning to talk

might say "Tommy seed it." "Not proven" used to be spoken of as a Scotch verdict. Lawyers frequently use that expression; so do some public speakers, and some radio announcers trying to be "stylish." "Proved" is good enough for me, every time—but if the customer demands "proven," let him have it. (But insist that he be consistent throughout the job.)

BAD MARKING

I had what should have been "proposed" set as "prepared." The editorial reader crossed off the first *e*, and carated in an *o*. He marked out the *a*, and wrote in (over the line) an *o*. He crossed off the second *r*, and wrote in an *s*. Was that good marking?

It's a bit confusing, until you work it out on paper. (Perhaps little Joel of the Quiz Kids could do it in his unaided head.) From the practical, working viewpoint, it would have been better (simpler, easier to work out at the machine), if the form "prepared" had been crossed out and the correct word, "proposed," had been written in. Marking should always be practical. "Put yourself in the other fellow's place" is a good motto for a proofreader. My own files show these: "obscured" set as "observed," and corrected by crossing out the *e* and writing in *cu*, then crossing out the *v*; "introspected" set as "interpreted," and marked in the same overeducated, clumsy way; "merit" set as "must," and getting *us* crossed out and *eri* marked in. Try these on paper; I hope they work out for you to my own conclusion, that the simplest marking is the best; which usually means, crossing off the word as set and writing the whole word in, new. How's about it, mates?

SEMANTICS AGAIN

Just this evening I heard a radio speaker tell the old story of a lady who requested the pleasure of Captain This-and-that's company at dinner. The captain, being nobody's dummy and loving a good joke, replied, saying that his company would be happy to show up for a feed. Ain't language funny?

It sure is. The great and noble science of semantics would tell you that "company" has more than one meaning. They knew that when I was in fifth grade, and this battered old world was—not young, but much younger than it is now.

THAT CAPITAL OF RESPECT

Should I write "Biblical" or "biblical"?

Referring to the Bible (proper noun), I would most certainly write "Biblical" (proper adjective).



Striking—perhaps startling—black, white, and yellow cover of program for exhibit of work of Lester Beall, graphic designer. Exhibit was at gallery sponsored by The Composing Room, Incorporated, of New York—the A-D Gallery

refuse to be bothered by such matters. It is not a matter of law, of fixed rule; it is, I might say, a matter of manner—of individual judgment. Each writer must decide for himself whether or not he is going to "take the trouble" to write neatly. My one final rule is to use the hyphen where it is unmistakably needed and "does something" that ought to be done, to make the writing clear and the meaning sure.

NOT A FAIR QUESTION

Do you prefer the open style of punctuation or the close style?

Sir, I have *not* stopped beating my wife! I prefer punctuation that nails the meaning down tight—whether it happens to be open or close punctuation. Sometimes one is best, sometimes the other.

The IDEA Department

★ To help you sell more printing is the earnest aim of the I. P. Idea Department. From material sent us by our printer friends we have selected the ingenious and practical ideas described here

by Glenn J. Church

● FROM THE MOTSCHALL COMPANY, of Detroit, comes the accompanying series of clever printed pieces publicizing the company's removal to a new home. With industrial expansion almost everywhere today, nearly every printer will have at least one prospect in the community who can make use of these ideas.

At the top is an informal folder telling of the moving activities, suggesting that things are at present in disorder but that an invitation to visit the new home will be forthcoming as soon as the house is in order.

Next is the invitation to attend the opening. The third piece, given to those attending "open house," contains the greeting from the plant owner, which copy is reproduced above. This piece also includes a layout of the plant to guide the visitor in his tour of inspection. The bottom piece is an attractive blotter for the visitor to take with him, picturing the new plant, and containing the company name, address, and telephone number.

Send in Your Ideas

If you know of a clever advertising printing idea that some printer in another locality might be able to turn into a profitable order, send it in for publication. You will be given credit for the contribution, and the printer able to use it will be grateful for your cooperation. He, in his turn, may sometime work out an idea which YOU could adapt to your profit.

Greetings!

It is with a great deal of pleasure that we welcome you to our new "home." We appreciate your coming, particularly because it gives us this opportunity to thank you for your patronage which has helped to make this event possible.

We invite you to make yourself entirely at home. We urge you to inspect our plant and its equipment—to seek explanations and ask questions concerning any operations. You'll find the map inside a valuable aid in making your "tour."

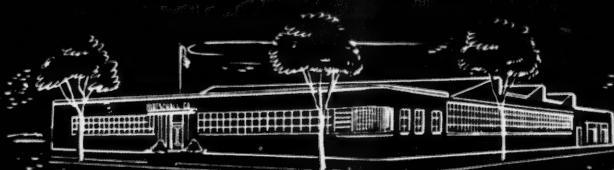
Principally, we want you to have a good time. All our efforts have been directed toward that end.

J.W. Motschall.



WE'RE
MOVING!

Open House
Monday, July 15th



MOTSCHALL CO.

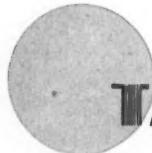
Open
House



TYPOGRAPHIC CLINIC

By Glenn J. Church

WE PRINT TO PLEASE general and commercial printers



The HARLOW PRINTERY
W. H. HARVEY S. LOW
MANUFACTURING STATIONERS

50 SOUTH FREDERICK STREET. SOUTH SHIELDS

A mixture of five type families, a meaningless color spot, and a hairline-stroke type almost-illegibly printed in yellow-green, combine to detract from rather than enhance the original letterheading shown above. The type used for the firm name belonged to the "roaring twenties." And copperplate gothic should have been replaced with a fresh, modern sans-serif fifteen years ago.

We Print to Please!

W. H. HARVEY

S. LOW

THE HARLOW PRINTERY

General and Commercial Printers • Manufacturing Stationers

50 SOUTH FREDERICK STREET • SOUTH SHIELDS

Using only type and type rules, the above resetting demonstrates what can be done with a better selection of modern types . . . not too many of them at a time . . . and a neat, orderly arrangement of the various units of the design. All type matter is comprehensible . . . easily and quickly. The second color spots used are functional as well as decorative. A modern dimensional type adds interest.

We print **H** to please!

W. H. HARVEY

S. LOW

THE HARLOW PRINTERY

GENERAL AND COMMERCIAL PRINTERS • MANUFACTURING STATIONERS

50 South Frederick Street • South Shields

With a small investment in artwork and a plate for the second color, additional attractiveness and effectiveness are secured for the letterheading. Here the color spot has some significance. The Ben Day background printed in the second color makes the dimensional type used for the firm name even more striking. Letterheads are "printed salesmen" . . . be sure they're dressed for today.

This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

DESCRIBES MIEHLE OPERATIONS

Until manufacturing schedules can be accurately determined, no definite promises will be made concerning deliveries of presses, so Miehle Printing Press and Manufacturing Company has informed all its customers in a letter containing a "brief progress report on press production," signed by C. Mellick, the company's sales manager.

"For many months our plant has been working day and night, turning out the thousands of component parts and the sub-assemblies," said Mr. Mellick. "A limited number of small presses have been shipped. Other presses still require a number of parts to be completed. It is shortages of materials that prevent volume production."

Mr. Mellick stated that the flow of scarce materials is increasing gradually, and that the company is hopeful of breaking the bottlenecks so that the output of presses will increase more rapidly. He also stated that field men of the company, many of whom had been active in war work, have been assigned to cover the sales and service territories again, and that printers can get direct information from them.

The company has issued a catalog-brochure which describes the improved model V-50 vertical press, a copy of which is obtainable upon request.

ESTABLISH LITHO INSTITUTE

Opening of the Chicago Lithographic Institute, at 1800 Prairie Avenue, Chicago, for training men to become skilled workers, will take place within a few weeks under the auspices of a board of directors representing employing interests—both union and non-union—plus representatives of Local 4 of the Amalgamated Lithographers of America.

Incorporated under laws of Illinois as a non-profit educational institution, the school will be headed by Bernard E. Callahan, president of Inland Lithographing Company, who is a past president of the Chicago Lithographers Association. C. A. Nordberg, of Chicago Offset Printing Company, president of the Chicago Lithographers Association, is treasurer; and George W. Benton, personnel director, Meyercord Company, is secretary.

William O. Morgan, until recently connected with the United States Navy as a lieutenant-commander, serving in the capacity of training officer in charge of the lithographic school operated by the Navy at Washington, D. C., has been named the educational director of the school. He is a vocational educator by profession, having received his own training at the University of Florida and University of Georgia, and has had fourteen years experience.

Courses of study and training developed by the Lithographic Technical Foundation will be adapted for use in the new school, and members of the research staff of the Foundation located in Chicago will be among the advisors of the teaching personnel of the new institution. The finances have been provided by lithographers and supplymen in Chicago for the first year of operation of the school. Its second year will require a budget of \$30,000, some of which will come from tuitions.

HONOR LOUIS TRAUNG

Louis Traung, chairman of the board of directors of Stecher-Traung Lithograph Corporation, was honored by his associates in the San Francisco branch of the company's business, on the occasion of his eightieth birthday anniversary on July 11. The event was observed



Certificate of Appreciation

PRESENTED WITH GENUINE PRIDE BY THE MEMBERS OF
San Francisco Club of Printing House Craftsmen

TO
LOUIS TRAUNG

GIVEN AT SAN FRANCISCO ON THE ELEVENTH OF JULY
NINETEEN HUNDRED AND FORTY-SIX

>>>><<

WE TRUST THIS CERTIFICATE WILL BE LASTING EVIDENCE
OF OUR GRATITUDE FOR SERVICES SO FAITHFULLY AND
SUCCESSFULLY PERFORMED IN THE INTEREST OF THE U.
BUILDING AND GENERAL WELFARE OF THE GRAPHIC ARTS

Certificate presented to Louis Traung by fellow
Craftsmen on occasion of his eightieth birthday

at the offices of the company on July 9, and at Olympic Golf and Country Club on July 11. Laverne Mitchell, of Harris-Seybold Company, one of the speakers, mentioned Mr. Traung's contributions toward the development of lithographic equipment which he said made possible the four-color offset press, the high-speed varnisher, and other mechanical devices which are now generally accepted as standard equipment.

P. D. GATES RESIGNS

P. D. Gates has resigned as the sales manager of the Gummmed Products Company, Troy, Ohio. J. W. Kenny, assistant to Mr. Gates, is handling orders and correspondence.

VET TRAINING PLAN IS SUCCESS

Members of the New York Employing Printers Association have employed nearly 5,000 veterans of World War II since the war ended, a recent association survey shows. Slightly more than half of them are the veterans who have returned to their former jobs; the rest—49 per cent—are newly employed in the industry.

Of the re-employed veterans, 83 per cent returned to shop jobs, 17 per cent to the office. Of the newly employed, 80 per cent are in the mechanical departments of printing plants and 20 per cent in the office.

The survey showed that 39 per cent of the veterans in office jobs are under the approved training-on-the-job programs and 25 per cent in the shop are learning the printing trades under approved apprenticeship training programs.

Through efforts of the association, every member firm is qualified to conduct the training programs under which veterans are eligible for the GI benefits while learning. These programs cover apprenticeship trades in both union and open shops, and three training-on-the-job categories in the office: estimating and production, accounting and financial, and selling.

This high index of veteran employment in the New York printing industry, in the association's opinion, reflects these two facts:

1. The satisfactory records made by veterans employed by the industry early in the postwar period, which encouraged employers to add others to their organizations, both in office and in shop jobs, and:

2. The active efforts of the association to acquaint the New York City printing industry with the fact that returned war veterans have provided the industry its best opportunity in years to build its personnel adequately to meet present and future needs.

The association reports that employment of veterans is continuing as employers realize, from the work records of veterans previously taken on, that they make up generally a class of new employees unusually eager to get ahead and unusually well fitted for training toward full competency in numerous job classifications of the printing industry.

BUYS VALETTE, INCORPORATED

Purchase of the production tools and good will of Valette, Incorporated, Chicago, has been announced by Edward G. Williams, president of the American Type Founders Sales Corporation, of Elizabeth, New Jersey. It is announced that the purchase does not include the motion picture projector business of Valette, Incorporated. Manufacturing

operations will be continued by the ATF at the present address for the production of color precision cameras, platemaking equipment, and the other items for the lithographic industry. New designs are being developed.

It is the plan of ATF to exhibit its new line of process cameras and accessories at the forthcoming convention and exhibition of the National Association of Photo-Lithographers in Washington, D.C., October 3 to 5; also at the convention and exhibition of the American Photo-Engravers Association at Philadelphia, October 14 to 16.

BUY McMURTRIE LIBRARY

Purchase of the private library of 6,000 items of Douglas C. McMurtie has been effected by three universities, Northwestern University, University of Chicago, and University of Illinois. The books that were purchased by Northwestern University included works relating to printing and journalism in addition to some on history, science, and medicine, besides a collection of one-hundredth anniversary issues of American newspapers. In the educational and book circles the sale is considered a fine example among universities in "modern library co-operation."

Jens Nyholm, librarian of Northwestern University, described the purchase as a valuable addition to the books on printing and journalism already owned by the university, and particularly of value in connection with research.

ISSUES BULLETIN ON SALARIES

Salesmen whose commissions, salaries, or wages were reduced during the period of June 30 to July 25 when the OPA and Wage Stabilization Board were inoperative should demand reinstatement of the former rate as of July 25, on which date the agencies were revived, so a bulletin from the National Council of Salesmen's Organizations states. The bulletin indicates that the salary stabilization unit of the United States Treasury retains control in cases where the compensation of salesmen and of all the other non-administrative employees is involved.

"Any reduction made during the period of June 30 to July 25 must be canceled," reads part of the bulletin. "Such commissions, salaries, and wages must return to the rate paid on June 30 before any request for approval of reductions will be considered by the board."

OFFER STANDARDIZED FORMS

Two new products of the Philip Hano Company, of Holyoke, Massachusetts, are available to printers for resale, according to an announcement concerning the two lithographed "snap-a-part" carbon forms. One is a standardized form in five basic sizes in duplicate—up to eight part forms—either numbered or unnumbered, which may have any copy thereon, front and back, furnished by the customer. The standardization is only limited by the colors of paper used and the size of the forms which range from 4½ by 7 inches to 8½ by 11 inches.

The second group of the standardized forms which can be individualized by the buyers are bills of lading for both railroad and motor freight. These are available in triplicate and quadruplicate in sizes from 5½ by 8½ inches to 8½ by 11 inches, on white paper backed with blue one-time carbons usable on a machine or with a lead pencil.

PATRA OF ENGLAND IS EXPANDING PROGRAM

• APPROXIMATELY \$400,000 will be invested in the expansion of activities of Printing and Allied Trades Research Association, (usually called PATRA) by British printers and others, supported by the government. Included in the expansion program is a new building on a 4½-acre plot of ground at Leatherhead, Surrey, London, the building to be two stories high, 200 feet long and 50 feet deep.

Printing, packaging, and package testing machinery will be installed in the new structure in addition to the laboratories containing testing equipment especially designed for research. It now is expected that the new center will be completed in 1947.

For maintenance, the British Government has granted PATRA £8,000 per annum for five years ending in 1950, conditioned upon the printing industry's contributing £20,000 annually to the institution. And for each additional

pound that's contributed by the industry toward the scientific enterprise, the government, through its department of scientific and industrial research, will contribute an additional pound up to £10,000 a year. Thus, if the industry contributes only £20,000, the income of the institution will be £28,000, while if the industry will contribute £30,000, it will amount to £48,000. On the other hand, if the contribution from the industry falls below £20,000 a year, the government will not contribute anything during such a year.

During the war, the government contributed £4,000 annually on the basis of £8,000 contributed by the industry.

All graphic arts trade publications in Britain have published excerpts of the report concerning printing production methods employed in the United States and Canada as observed by Dr. G. Macdougall, of PATRA, during a recent visit. The report, published in a sixty-page book, "deals with many of the important advances made in the field of mass-produced multi-color work, notably high-speed presses; the development of machine-coated papers; the application of quick-drying inks, and the use of wet-printing methods.

"These and many others of the technological developments are the practical outcome of a scientific research," reported Dr. Macdougall. "America's printing research laboratories are being supported financially on a scale which allows them to produce results of value in a reasonably short time. Recently, too, there has been a vastly increased recognition of the value of cooperative research."

Dr. Macdougall reported that there is doubt as to whether British publishers and advertisers could support enterprises similar to those operating in the United States with its "large and expanding market for high-quality color printing." He also reported that American daily newspapers were becoming increasingly "color-conscious" because of the belief of the publishers that they will have to produce advertising in color in order to compete with the radio and magazines to which media the newspapers "have already lost a great deal of advertising revenue."

In his report, Dr. Macdougall referred to offset and gravure multi-color presses in operation in various types of newspaper and magazine printing plants. He also spoke of the research work being done in the development of printing plates and inks because of the necessity of meeting requirements of high speeds and long runs on the multi-color presses.

"Methods of lengthening the life of printing plates which are being tried out in America include 750,000-impression burnished copper gravure cylinders, 4,500,000 impressions from a bi-metallic (chromium and copper on zinc) offset plate, and nickel electrots with a useful life of 500,000 impressions," Dr. Macdougall reported.

"Plastics are displacing lead and wax in electrotyping in America because they are cleaner, speedier, and the process is more flexible. The Vinylite plastic moulds can yield up to twenty electrots by resilvering and deposition, and each sheet of the plastic can be used on the average of five times. The important point is, of course, that the pressure used for plastic molding is about one-fiftieth of that necessary for lead, and

QUESTIONS

It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 94?

1. Although we can't get much of it now, it seems, in 1941 commercial printers used the following number of pounds of paper:
 - a. 2,442 million.
 - b. 1,442 million.
 - c. 442 million.
 - d. 42 million.
2. When printers make any outside purchases, they usually charge 10 percent. True or false?
3. The work of offset lithography cannot compare with letterpress in the making of dense black pictures. True or false?
4. The first regularly published newspaper was printed in Germany starting in:

a. 1409	d. 1609
b. 1509	e. 1659
c. 1559	f. 1709
5. Why can't a numbering machine be placed in any position on a cylinder press?
6. Where have you heard of type referred to as a "Style Number 1,087," or "Two-line pica Ornamented Number 1,086"?
7. In the early days of American type-making, how did the type founder George Bruce, in 1882, establish the varying sizes of type in his series?
8. Who wrote the first successful textbook on printing in the United States?

By R. Randolph Karch

so type characters are neither crushed nor distorted during molding."

He mentioned in his report the research work which has resulted in the development of quick-drying inks for high-speed multi-color printing and the newer method of applying clay coating to papers on the Fourdrinier machines.

WANT BETTER PRINTING SCHOOLS

More and better schools of printing should be established, according to a report issued by the sub-committee on education of the Printing Industry of America, of which James J. Rudisill, of Rudisill and Smith Company, Lancaster, Pennsylvania, is chairman. The report, now being publicized by the National Graphic Arts Education Association, will be submitted to the forthcoming annual meeting of the PIA to be held in Atlantic City, New Jersey, September 9 to 11.

In the report the recommendation is made that the PIA should cooperate with all existing courses of education in public and private printing schools and also with the National Graphic Arts Education Association. The arguments in favor of such cooperation include the statements that printing schools provide sources of manpower needed in the industry; that students who receive elementary printing knowledge in the schools frequently become the buyers of printing in subsequent business and professional relationships; and that the PIA should support the Graphic Arts Education Association because it disseminates information about printing to school teachers throughout the entire country.

It is also recommended that the PIA take steps to make advisory groups of printers available to approximately 3,000 schools of printing so that the printers may be informed concerning progress of printing education.

One recommendation contained in the report is that the PIA develop advertising material, including copy, layouts, cuts, and electros, to enlist the interest of high school students and their parents in the printing industry as a life work for the youths. All such advertising material should be made available for use by any community or by any local association of printers making a request for it.

"We need young men in the printing industry with good scholastic standing, not the failures as sometimes happens," is a statement in the report of the committee.

Serving on the committee with Mr. Rudisill are the following leaders: Nelson Mitchell, National Publishing Company, Washington, D. C.; Charles F. Schatvet, the Guide Printing Company, New York City; Loren H. Carter, the supervisor of training, R. R. Donnelley and Sons Company, Chicago; and C. William Schneidereith, of Schneidereith and Sons, Baltimore.

ADVERTISES FOR HOUSING

Housing conditions in Chicago are so acute that W. F. Hall Printing Company has been running display advertisements in the daily newspapers wanting "rooms, apartments, and homes preferably on the North and Northwest side of Chicago for many of its employees who have returned from the service." The copy stated that these "veterans are responsible financially and reliable in every way," and will therefore be the most reliable tenants.

NOT MUCH CHANGE SEEN IN PAPER SITUATION

● ANALYSTS of the paper situation whose opinions have been sought agree that while some improvement has been noted concerning increased production of paper, heavy demands are far ahead of the capacity of the paper mills to supply, and if facilities were available to manufacture all the supplies requisitioned, the raw materials would not be procurable in sufficient quantities.

In paper manufacturing circles, disappointment is being expressed that the raw materials from Sweden have not become a factor to ease the situation in the United States. One reason is that exchange rates are not favorable enough for free movement of pulp from that country to the United States, and another reason is that England and the European countries are competing very successfully in obtaining the pulp from the Scandinavian countries.

From far-off Australia, an article about the situation states that "United States demand may cause shortage of paper for years." In the article the information conveyed to readers is to the effect that while production of newsprint in Canada for the first quarter of this year rose 21 per cent over the output of the corresponding period of the previous year, "events in the United States have tended to offset the benefit of this improvement." Quoting statistics reflecting the increased demand in the United States, the article stated that "a demand of anywhere near this amount would mean a shortage for many years." The result of the experiences of Australians is a movement to increase the production of newsprint and book papers in their own mills of which they now have five.

Some of the Canadian paper mills are reported to be following the example of paper mills in the United States by turning from the manufacture of newsprint to that of higher priced and more profitable book papers. Heretofore in Canada, printers have used newsprint for producing their work when book papers have not been available. The statement has appeared in trade publications that comparatively little, "if any, book and writing papers are now being shipped to the United States." It has been more profitable for the Canadian paper mills to sell newsprint to American publishers than to the Canadian newspapers. Another item indicates that notwithstanding the increase of revenue which the Canadians are getting because of the change in the rate of exchange for their newsprint, the price must be increased again.

All factors that influence newsprint affect the manufacture and distribution of book and other papers required by the printing and converting industries in the United States. The Department of Commerce issued a statement that no immediate improvement of the situation need be expected.

Indications are that paper mills in the United States are working beyond their normal productive capacity, index figures showing output to be more than 102 per cent of normal capacity. Payroll index figures substantiate figures by showing that the employment during May stood at 120.6 compared with 103.8 in April; and that payrolls in May of this year were 212.6 per cent compared with 177.5 of May 1945.

Paper merchants who have been interviewed express the hope that they will be enabled to supply the demand

of all their customers but they cannot make plans for systematic handling of their orders which are more or less on an "if and when" basis.

It is expected that a record-breaking attendance of merchants will gather at the forthcoming Fall meeting of the National Paper Trade Association to be held in Chicago, October 17 to 19. At that conference the situation will be reviewed from all angles and the merchants will at least have the satisfaction of learning again that the difficulties they are experiencing are common to all of them.

Printers will survey the situation as it affects their operations when they meet at the convention of the Printing Industry of America in Atlantic City, September 9 to 11. It is probable that the recommendations put into effect during the war to use lighter paper, lessen margins, and all other things to make paper "stretch" will be renewed and emphasized.

Paper trade journals refer in complimentary terms to the recent appointment by President Truman of George H. Mead, Dayton, Ohio, chairman of the board of the Mead Corporation (paper manufacturer) as a member of the three-man OPA Decontrol Board. Confidence is felt by paper industry men that whatever Mr. Mead does will be to the best interests of the industry. Arthur Krock of the *New York Times* is being quoted as having written about Mr. Mead: "When the administration's favorite economists were predicting that the end of the war would be immediately followed by strong deflationary trends and widespread unemployment, Mr. Mead forecast the contrary condition that actually came about. The President naturally concluded that talent of that kind was vitally needed on this particular board."

Net earnings of paper mills are reflecting maximum production schedules. Statements for the varying periods show increases of from 25 to 100 per cent over net earnings for corresponding periods of a year ago. Newspaper reports are published only of the corporations whose stocks are listed on the various exchanges, but the condition is doubtless the same concerning the operations of unlisted mills.

One of the effects of the shortage of raw materials is the increase of prices which printers and converters get for their waste paper products. During the period when OPA controls were not operative, from June 30 to July 25, hard white shavings sold up to \$80 and \$90 a ton. Other grades of waste paper were also being sold at increased prices. Reports also indicate that during the free market period an export demand for waste paper developed and some waste was shipped to Britain.

ESTABLISH MICHIGAN SCHOOL

A printing school for veterans will be established by the Michigan Press Association as a department of the Veterans' Pine Lake Vocational School, operated by the Office of Veterans Affairs, at Lansing, Michigan, an official state agency. The new educational work will be administered as an adjunct of the Western Michigan College of Education at Kalamazoo. President W. H. Whitley of the association has named Nelson D. Brown, Mason, Michigan, as chairman of the committee to head up the project for the association.

The educational work will be financed from funds provided by the state legislature of Michigan. Thus it becomes a state educational institution. Apprentices studying typesetting, advertising, and reporting will be assigned to attend the institution for three months of their "on-the-job" training period.

STATISTICS ON ENGLISH PRINTERS

Statistics on employment in the printing, publishing, and bookbinding industries of England show that only 60 per cent of the persons employed therein prior to the recent war were employed as of December in 1945. Before the war—midyear, 1939—the total number of males, ages 14 to 65, employed in the graphic arts was given as 198,900, while the number of females, ages 14 to 60, was 105,400, or a total of 304,300. In midyear, 1945, the number of males was 97,000, and females, 76,400, or a total of 173,400. By December of 1945, males employed numbered 107,200 and females in the industry, 80,700, a total of 187,900; an increase of 14,000 in six months.

Commenting on the figures, the Ministry of Labor in its official report said: "The rate of return (14,000 in only six months) can be expected to increase during the first half of this year, but it cannot be hoped that it will keep pace with the demand for printing. That demand still exceeds supply not only because of shortage of both labor and paper but also because the industry is required to clear up arrears of work that have accumulated during the war—for example, vast quantities of books of all kinds, reprints and new titles—and in addition it must meet the requirements of the drive for exports."

PROMOTE MAIL ORDER SALES

Promotion of a nation-wide selling campaign by means of a 200-page catalog listing 1500 items of printing accessories and supplies including type is one of the new projects of the American Type Founders Sales Corporation, whose main office is in Elizabeth, New Jersey, and which operates its branch offices in twenty-two cities. C. D. Procter, vice-president in charge of domestic sales of the corporation, said that studies have been made in mail-order selling and that the company will make every effort to maintain the adequate stocks for same-day shipments from all branches.

One of the benefits expected to develop from the mail order project is that field salesmen will have more time and opportunity to develop their contacts with the printers and work with them on basic management and production problems.

Copies of the new catalog are being mailed to all printers in the United States and will be distributed in sixty-six counties.

WORKSHOP IS FORMED

Originality and good taste in the production of books will be promoted by a discussion and experimental group of the Bookbuilders of Boston who formed a "Workshop." Initial meeting of the group for the 1946-'47 season will be held September 24 at which time Bennett A. Corf, president of Random House, Incorporated, will be the speaker. The Workshop will engage in research and printing projects in addition to discussion with a view toward increasing the knowledge and experience of its members.

SOUTHWEST SCHOOL REOPENS

Reopening of the Southwest School of Printing, sponsored jointly by commercial printers and newspaper publishers at Dallas, Texas, was marked by enrollment of war veterans who will devote their entire time to learning to become craftsmen. The school is located on an eighteen-acre tract of land in Oak Cliff, west of downtown Dallas, adjoining which is "Trailerville," a new community made up of trailers and other temporary housing facilities furnished by the Federal Government to accommodate students enrolled in the school.

Of the thirty war veterans enrolled for the ten-month course of training, twenty-one are married, ten of whom are fathers. While working on the "on-the-job" training schedule, the veterans draw sustenance pay from the Government under the provisions of the G-I Bill of Rights.

Ray Abel is director of the school and has three assistants. Abel is a war veteran himself, having served in the Pacific theater. Courses of training include hand composition, linotype and monotype machine operation, presswork, and binding operations. The plans call for the addition of courses in stereotyping, engraving, electroplating, and offset lithography.

E. W. Jackson of the Steck Company, Austin, Texas, is president of the Southwest School of Printing which has been organized on a non-profit basis. Other members of the executive committee are E. M. Dealey of the Dallas News; Bert

Honea of the Fort Worth *Star-Telegram*, and Bryan Snyder, Jr., of Johnson Printing and Advertising Company, Dallas.

At the recent reopening of the school, speakers who took part in the program included Frank Melton, who is president of the Dallas Graphic Arts Association; M. M. Donosky, treasurer of the Dallas *Morning News*, and A. O. Willman, of Austin, Texas, who is state war veteran service director.

In his speech Mr. Willman said the shortage of skilled men in the printing industry is evident and there are openings everywhere—on newspapers and in the printing shops—for trained printers and pressmen. He predicted that all of the war veterans enrolled for the intensive training courses will have jobs offered to them before completing their ten-month course.

"It takes brains and hard work to become skilled in printing, but it leads to the ownership of small newspaper and commercial printing plants," said Mr. Donosky. "This opportunity is open for the development of skilled craftsmen—the men to whom the newspaper and printing businesses look to take over their enterprises when they are gone."

DEVELOP G-I SALES COURSE

A sales training course for war veterans who will benefit under the G-I Bill of Rights has been announced by Blake, Moffitt & Towne, paper merchants with their headquarters in San Francisco and branch houses in fifteen other cities along the Pacific Coast.

The first part of the course is six months of academic training under the direction of company executives, the course consisting of thirty-three lessons covering various paper manufacturing processes, supplemented by motion pictures and instruction concerning uses of each type of paper.

The second part of the course consists of the practical application of the knowledge gained during the first six months. This includes floor sales, telephone work, checking and matching samples with stock, and recommending to customers a specific kind of paper for a particular need. Also during this period the trainee attends classes in salesmanship conducted by the University of California through auspices of its extension department.

War veterans constitute one-fourth of the company's male employes, so O. W. Meilke, general manager of the company, stated. They are to be enlisted in the new training program which will be put into operation in each of the branches of the company.

"We are impressed with the ability and spirit of the veteran who during the war has acquired self-reliance, resourcefulness, cooperation, self-discipline, and an understanding of others," remarked Mr. Meilke.

RETURNS TO PRINTING

Herman A. Slater has resigned from the American Type Founders Sales Corporation, Elizabeth, New Jersey, as research specialist, to become associated with the Charles E. Brown Printing Company, Kansas City, as production manager. He is chairman of the research commission of the International Association of Printing House Craftsmen, and a director and treasurer of the National Association for Printing Education.

OFFICERS OF ATF AFFILIATES

Internal reorganization of ATF Incorporated and its affiliates has been completed, so Thomas Roy Jones, the president of the new holding company, has announced.

Edward G. Williams, who had been executive vice-president of the previous organization, is now president of the American Type Founders, Incorporated, which is operating the manufacturing part of the printers' machinery and equipment business. He is also president of the American Type Founders Sales Corporation which handles sales through its main office in Elizabeth, New Jersey, and its twenty-two branch sales offices in this country.

Other officers of the American Type Founders, Incorporated, are: the vice-presidents, John E. Martin, formerly in charge of production of ATF, and J. F. Webendorfer, who heads the Webendorfer offset manufacturing division of the company at Mount Vernon, New York; comptroller, Bradford T. Blauvelt; the secretary, Joseph L. Conley; the treasurer and assistant secretary, George S. Tiernan; and the assistant treasurer, Howard J. Warnken.

Besides President Williams, the other officers of the sales corporation are: the vice-presidents, Carl D. Proctor, in charge of domestic sales, and Louis E. Pleninger, in charge of export sales; Mr. Blauvelt, Mr. Conley, Mr. Tiernan, and Mr. Warnken occupy similar offices as in the manufacturing corporation.

James A. Coleman, with the company for forty years, will continue as a director of ATF Incorporated, but has retired from active duty otherwise. He had been secretary-treasurer of American Type Founders, Incorporated.

APPLY STRUCK WORK CLAUSE

All advertising typographers located in Chicago have been notified that copy for seventeen national advertisers employing Chicago agencies to handle their accounts will not be set by union compositors until and unless Chicago Typographical Union Number 16 has been guaranteed in writing "from the advertiser, or the agency representing him, that his ads will not appear in the *Trenton Times*." The printed "Stop Work" notice, copies of which chapel chairmen were instructed to post on bulletin boards, carried the printed signature of Peter Larkin, organizer of the union.

CHARLES A. ANDERSON

Charles A. Anderson, Sr., seventy-four, founder of the Anderson Press, in Binghamton, New York, died recently after a two weeks' illness. A native of Sweden, Mr. Anderson came to this country when eighteen.

He was engaged in various printing jobs and in 1916 purchased the Chronicle Press in Binghamton. Later he organized the Anderson Press which he developed from a one-man shop to a sixteen-man enterprise. His son, Charles A., Jr., became a full partner in the business about ten years ago.

BUFFALO FIRM EXPANDS

The Greater Buffalo Press of Buffalo has purchased a building in Dunkirk, New York, containing 68,000 square feet of floor space, where it will soon open a branch printing plant. The transaction was announced by Kenneth Koessler, secretary of the Buffalo firm. The

structure was originally a manufacturing plant.

The Greater Buffalo Press employs 250 workers at its Buffalo plant. Acquisition of the Dunkirk building is part of an expansion and decentralization program. The company does not intend to leave Buffalo, according to Mr. Koessler.

ADAMS IS PACIFIC MANAGER

Harry S. Adams, Jr., formerly of Philadelphia, Pennsylvania, and Knoxville, Tennessee, and more recently the north-west manager of the Lanston Monotype Machine Company, has been appointed manager of the Pacific Coast district with offices in San Francisco.



HARRY S. ADAMS

Mr. Adams was associated with his father in the printing business until 1926 in Philadelphia, having spent an interval in the Army in 1918, and operated the Monotype in his father's plant in his teens.

He has been with the Philadelphia and the southern district staffs of the Monotype Company for many years and still enjoys operating "combination" on Monotype composing machines and in teaching others to operate Monotype type-casting and material-making units.

Mr. E. J. Vail, who represented the Monotype Company in Ohio and West Virginia, is now representative of the company on the Pacific Coast with residence in Los Angeles.

PETER G. DOOLEY

Peter G. Dooley, president of the General Printing Company, of Fort Wayne, Indiana, for twenty-five years, died on July 17. He was also vice-president and a director of the Hartford City Paper Company, Hartford City, Indiana. A feature of his will provides that employees who have been with the company five years or more may purchase 49 per cent of the stock of the company which he held at 50 per cent of the current valuation as set up by certified public accountants, so F. J. Schick, vice-president of the company, reports.

PRINTERS OF ENGLAND DEMAND 40-HOUR WEEK

Employees in the printing industry in Great Britain have indicated that from August 12 in no circumstances whatever will overtime be worked beyond 45 hours for day workers and 42½ hours for night workers, with consequential variations in newspaper offices.

This decision was made following a conference of the executives of unions affiliated with the Printing and Kindred Trades Federation held in London to consider the deadlock which has arisen in connection with the unions' application to the British Federation of Master Printers and the Newspaper Society for a 40-hour week and a fortnight's annual vacation with pay, exclusive of Bank Holidays.

After careful consideration of the situation, a resolution was unanimously adopted recommending the unions to ballot their members on a proposal to tender notices to press the claim.

The unions have instructed all their members to terminate all overtime from August 12 and arrangements have been made for taking ballot on strike action.

Through their labor committee, British employing printers have expressed their "considered view" that the application of the unions in the printing and kindred industries for a 40-hour week, instead of the 45-hour week now in force, plus a two weeks' vacation with pay, has been made "at a very inopportune time" particularly because of the "Government's appeal to industry for increased production."

W. C. Warren, president of the printing employees group, in a recent address before the joint labor committee of the British Federation of Master Printers and the Newspaper Society, argued in favor of the shorter week and the "fortnight's annual holiday with pay." He expressed the view that the printing industry was a sheltered industry; that printers were enjoying a sellers' market; that "absurd price-slashing of pre-war days" had been eliminated; that when the workers asked for reduction of the work-week in October, 1936, from 48 to 40 hours, the employers agreed to reduce it to 45 hours but no more employees were required, so Government records showed.

A big factor in determining the shorter week issue is the desire of the Government to increase production for export trade. Both employers and workers in the printing industry are interested in maintaining production and employment, according to a statement issued by the Joint Industrial Council.

The first of three points in the statement expresses the belief that "the future well-being of the industry and of every individual engaged in it, must depend upon the maintenance of a high and stable level of employment" because of the responsibilities of the industry to the Government, to civil administration, and to all other industries, besides responsibility to workers and employers in the industry itself.

The other declarations are to the effect that the Joint Council welcomes the public statements recently made by the ministers of the Crown urging the country to increase industrial production, and that all branches of the industry "examine together all possible means to that end in the spirit of joint endeavor."

FLIGHT TO A BRIGHT NEW WORLD

Over 102 years ago the Butler Company
was "Founded for the Future."

In that generation some thought that our
struggling nation would be divided
permanently into the North and South. Others feared
encroachment by mighty foreign powers.

It has always been easy to despair.

The Butler Company has built up many
traditions through more than a century of turbulent history. One of these
is supreme confidence in the future:

Today's crises are always tomorrow's triumphs. Through the present clouds of
uncertainty and difficulty we see a soaring flight toward
a better tomorrow . . . for the nation, for the world . . . for general business,
for our own Printing Industry.

Illustration courtesy
Republic Aviation Corporation

B U T L E R
C O M P A N Y

223 WEST M

FOUNDED FOR THE FUTURE
...STILL LOOKING TO

THE FUTURE...

Today's unprecedented demand for printing

—and printing papers—will undoubtedly continue for

some time. But as new paper-making machinery is installed,

the Butler Company will have an increasing amount

of paper to offer. Selections will be wider and deliveries will be

more prompt. Butler quality—always the finest available—

will rise to new peaks as a result of continuing research. Meanwhile,

we are concentrating the strength of all our large

organization and our wide resources to take care of our needs. Today,

as traditionally, we consider ourselves in friendly

partnership with our printer customers. Thus, in the

spirit of an old friend, we pledge our best efforts to serve you.

DIVISIONS

CALIFORNIA—Los Angeles 11
Sierra Paper Company
4355 Fruitland Avenue

CALIFORNIA—San Francisco 6
Pacific Coast Paper Company
535 Folsom Street

COLORADO—Denver 17
Butler Paper Company
1751 Wazee Street

COLORADO—Pueblo
Butler Paper Company
1st and Main Street

ILLINOIS—Chicago 6
J. W. Butler Paper Company
223 West Monroe Street

ILLINOIS—Peoria
J. W. Butler Paper Company
1028 South Adams Street

INDIANA—Fort Wayne
Butler Paper Company
110 West Columbia Street

INDIANA—Terre Haute
Mid-States Paper Company
517 North 13th Street

MICHIGAN—Detroit 26
Butler Paper Company
851 Porter Street

MICHIGAN—Grand Rapids 2
Central Michigan Paper Co.
31 Market Avenue, N. W.

MINNESOTA—Minneapolis 15
Butler Paper Company
700 South Fourth Street

MISSOURI—Kansas City 6
Butler Paper Company
608 Wyandotte Street

MISSOURI—St. Louis 3
Butler Paper Company
3400 Market Boulevard

NEW MEXICO—Albuquerque
Butler Paper Company
100 East New York Avenue

NEW YORK—New York 17
Butler American Paper Co.
(export) 247 Park Avenue

OKLAHOMA—Tulsa 3
Beene Paper Company
Boston at Cameron

OREGON—Portland 9
West Coast Paper Company
1410 N. W. Johnson Street

TEXAS—Dallas 1
Southwestern Paper Company
1315 Pacific Avenue

TEXAS—Fort Worth 1
Southwestern Paper Company
70 Jennings Avenue

TEXAS—Houston 1
Southwestern Paper Company
Walker at Hutchins Street

TEXAS—San Antonio
Southwestern Paper Company
1215 East Houston Street

WASHINGTON—Seattle 4
West Coast Paper Company
1760 Fourth Avenue South

WISCONSIN—Milwaukee 2
Standard Paper Company
316 North Milwaukee Street

111 MONROE STREET • CHICAGO 6, ILLINOIS



ERLER JOINS BURR

Robert J. Erler has been appointed as assistant superintendent in charge of pressroom standards of the Burr Printing House, century-old printing firm of New York City, and its fine press division, the Gallery Press.

Mr. Erler learned the trade of pressman in Cincinnati, Toledo, and Cleveland. He came East as an erector for the Harris Automatic Press Company, and later became superintendent of the job department of the American Bank Note Company. For eighteen years he was general superintendent of the Sterling Press, New York City, and for the past nine years has been the pressroom superintendent of Publishers Printing Company.

He has spent almost half a century championing the cause of fine presswork. He is a past president of the Graphic Arts Square Club of New York, and since 1917 he has been on the board of governors of the New York Club of Printing House Craftsmen. With one or two exceptions he has attended every convention of the International Association of Printing House Craftsmen since its founding.

It will be Mr. Erler's responsibility at the Burr Printing House to insure the quality of presswork and to add his years of experience to the knowledge of the present personnel.

CELEBRATE ANNIVERSARY

All printing organizations in the city of Cleveland participated in the celebration of the 218th anniversary on July 31 of the establishment of Cleveland's first printing plant by Andrew Logan. William Ganson Rose was the master of ceremonies near the original site of the plant. D. W. Stock was the chairman in charge of arrangements, assisted by a committee of twenty, representing as many organizations.

A historical sketch of the first printers of Cleveland was distributed to the audience. It was written by I. MacD. Sinclair.

NET EARNINGS, \$82,900

Net earnings of the Intertype Corporation, Brooklyn, New York, for the second quarter ending June 30, were \$82,900.14, after deductions amounting to \$83,000 had been made for the taxes and other contingencies. The record for the first six months of the year is \$167,384.22 net earnings, and \$168,000 for taxes and contingencies.

EXPAND ILLINOIS PLANT

A \$200,000 expansion program is being put into effect by the U. O. Colson Company, Paris, Illinois, to increase its production of calendars and all advertising matter. A building containing 52,000 square feet of floor space required the expenditure of \$100,000, while the other \$100,000 will be spent for new litho presses and other equipment.

BRITISH PRINTING EXHIBITED

Specimens of fine printing including books, booklets, maps, periodicals, catalogs, programs, invitations, greeting cards, and printed stationery have been gathered from British printers by the British Federation of Master Printers for its part of the exhibition of manufactured goods to be displayed at the "Britain Can Make It" show to be held in London beginning September 24.

"The purpose of the 'Britain Can Make It' exhibition," so an announcement states, "is to demonstrate that British goods are outstanding for the excellence of their design. A strict selection policy will therefore be followed by the committees in the choice of exhibits. These committees will be assisted by the technical assessors appointed by each industry who will advise the selectors on technical questions of production and marketing. This will insure that the special knowledge and point of view of each industry will be known by the selection committee in making its choice."

Dr. G. L. Riddell, the director of the Printing and Allied Trades Research Association, is one of the leaders who has had charge of choosing exhibits for the packaging and printing exhibits.

LINOTYPE STRIKE ENDS

Manufacturing operations were resumed on July 29 at the Mergenthaler Linotype Company, Brooklyn, when a twenty-week CIO strike was settled. This news was contained in a letter by Joseph T. Mackey, president of the company, addressed to "Linotype users."

"We are particularly grateful to our customers for the spirit of understanding and patience they have generally shown," said Mr. Mackey. "We are now concentrating on the restoration of the most needed phases of supply. Next comes the sequence of orders for the machines—many hundreds of them—which have accumulated during the years of wartime restrictions and in the postwar period of re-equipment and new construction.



WELL . . . WE GOT ONE!

Yes sir . . . Wotta Blacks will stretch your paper supply because they cut down on offset and spoilage. In fact, you won't get any offset with Wotta Blacks. That means that you use less paper . . .

and come up with better looking jobs. If you haven't tried these non-scratch, extra mileage, super blacks, then clip this coupon. Try 'em on your next job . . . watch the difference.

MAIL COUPON FOR FREE TRIAL OFFER



E. J. KELLY CO., Subsidiary Sun Chemical Corp.
1927 N. Pitcher St., Kalamazoo, Mich.

O.K. Give us the dope on your Free Trial Offer on WOTTA BLACKS.

P. S. — Don't forget my free copy of "10 Ways to Avoid Offset."

Name _____

Firm _____

Address _____

E. J. KELLY COMPANY, KALAMAZOO, MICHIGAN



■ The name Old Council Tree identifies the best business and personal paper in the Neenah line. Old Council Tree Bond is made of 100% long cotton fiber stock and possesses absolute permanence. Old Council Tree Bond is ideal for business and personal needs where extraordinary distinction is required . . . and for stock and bond certificates, insurance policies and other important forms subjected to extremely severe handling.

NEENAH

FINE BUSINESS PAPERS FOR EVERY PURPOSE

These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

OLD COUNCIL TREE BOND

SUCCESS BOND

CHIEFTAIN BOND

NEENAH BOND

NEENAH THIN PAPERS

TUDOR LEDGER

STONEWALL LEDGER

RESOLUTE LEDGER

NEENAH LEDGER

NEENAH INDEX BRISTOL

NEENAH PAPER CO. • NEENAH, WIS.

why not
sell

Letterhead Paper that's easy to sell

Quality in letterhead paper is easy to sell. These new watermarks make it considerably easier. They're specific, tell your customer the exact cotton fibre content and *who made it*.

These Fox River quality papers are being advertised to over 500,000 letterhead paper users *every* month. Why? To acquaint business men with specific watermarks and, again, to help you sell quality letterhead paper.

These fine papers are being advertised monthly in the following publications: Banking . . . Advertising and Selling . . . Burroughs Clearing House . . . Business Week . . . Dun's Review . . . Direct Advertising . . . Printers' Ink . . . Purchasing . . . Sales Management . . . United States News.

PAPERS BY FOX RIVER

Anniversary Bond, Ledger and Onion Skin . . . 100% Cotton Fibre
Old Badger Bond and Ledger 75% Cotton Fibre Content
English Bond and Ledger 50% Cotton Fibre Content
Dictation Bond, Ledger and Onion Skin,
Dictation Tru-Opaque Bond 25% Cotton Fibre Content

FOX RIVER PAPER CORPORATION
409-1 South Appleton Street

Appleton, Wisconsin





SPOT COLOR

• • • ON THE SPOT •

WHERE AND WHEN YOU WANT IT



HUBER makes many types of ink—but *newspaper ink* is a Huber specialty and has been for over half a century.

Huber supplies black ink to leading newspapers in the United States and foreign countries. For example, 10 out of 13 Ayer Award winners used Huber ink. Through long experience and association Huber knows what newspaper publishers want and has set up an organization to exactly fit these needs.

So it's news—and good news!—when Huber provides "spot color" as well as black. For here is real newspaper color from the laboratories and factories of a company that knows newspaper needs. Here, too, is a distributing organization tailored to newspaper requirements—branch offices and warehouses in all newspaper centers; well organized and efficient offices established for many years. Working with newspapers is a "Huber habit"—a mighty good habit, too, in emergencies.

Yes, it's "spot color"—on the spot—where and when you want it—when you deal with Huber. Our *newspaper experienced* technical staff is at your disposal. For complete information address the branch office nearest you: New York; Chicago; St. Louis; Boston; Borger, Texas.

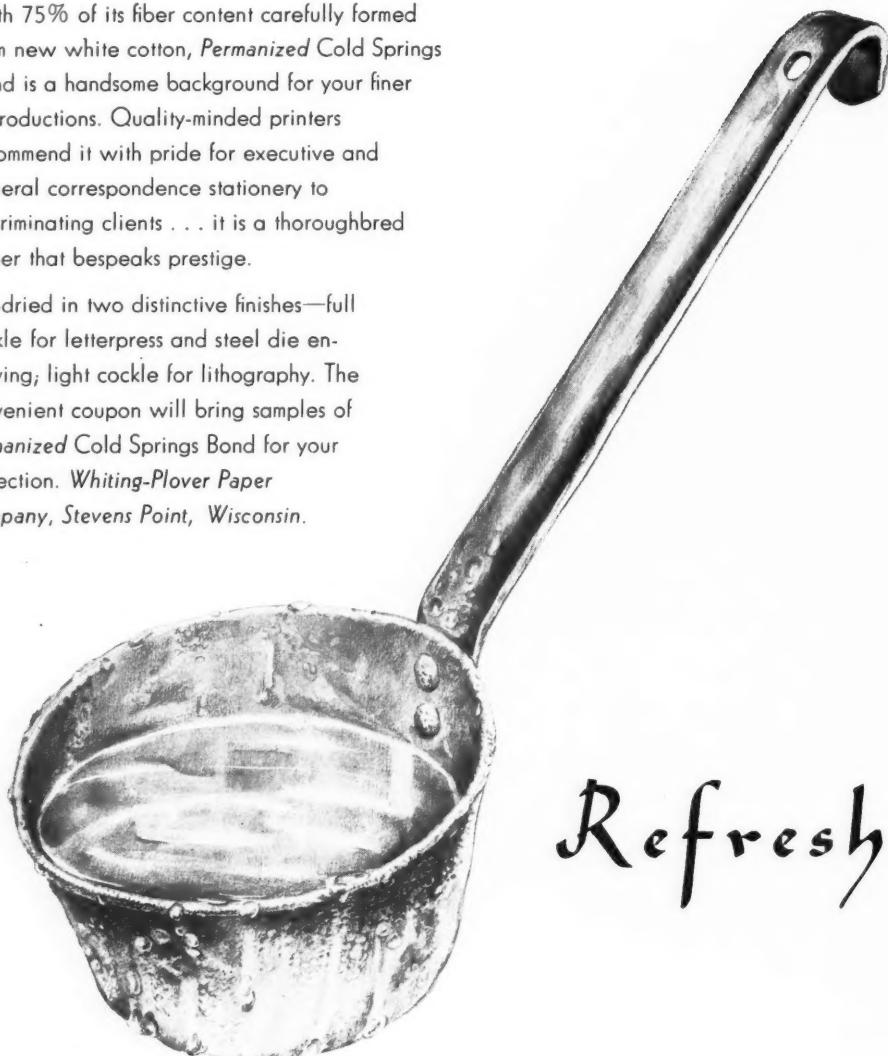


HUBER PRODUCTS IN USE SINCE 1780

The cool-white of *Permanized Cold Springs Bond* is as refreshing as a cold drink on a hot summer's day.

With 75% of its fiber content carefully formed from new white cotton, *Permanized Cold Springs Bond* is a handsome background for your finer reproductions. Quality-minded printers recommend it with pride for executive and general correspondence stationery to discriminating clients . . . it is a thoroughbred paper that bespeaks prestige.

Air-dried in two distinctive finishes—full cockle for letterpress and steel die engraving; light cockle for lithography. The convenient coupon will bring samples of *Permanized Cold Springs Bond* for your inspection. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*



Refreshings

Whiting-Plover Paper Company
Stevens Point, Wisconsin

Please send me, without cost or obligation, samples of cool-white *Permanized Cold Springs Bond*.



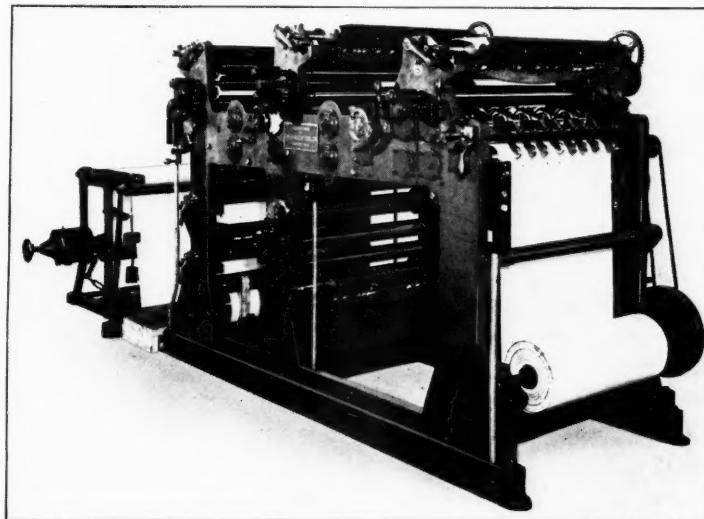
NAME

PLEASE ATTACH TO YOUR
BUSINESS LETTERHEAD

HAMILTON

Rotary Continuous Form Web Presses can be a profitable investment for you too. They are built to meet your special requirements. *Here are our basic*

SPECIFICATIONS



● Hamilton 17" 3-Color Rubber Type Register Press
with Rewind Delivery

1. Built in any commercially required number of printing units for stereotype, rubber and off-set printing, adapted to any particular plate fastening method, or built with removable light-weight printing cylinders or cylinder shells.
2. Built in cylinder circumferences for any standard form length and multiples of such length.
3. Equipped with any or all of the following finishing units: File hole punching, collator and teletype punching, numbering in any combination, cross and length perforating, skip perforating and slitting.
4. Built with any or all of these deliveries: Roll rewinding, Zig-zag folding, Transverse cutting and piling.

These ADVANTAGES are obtained by these outstanding FEATURES:

MINIMUM MAKE-READY TIME

Friction coupling register setting on all major cylinders, coupled with side adjustment and printing gap setting.

BEST POSSIBLE PRINTING

Large ink distribution area, highly sensitive ink fountain adjustment, out-of-step oscillator rollers, and best accessibility.

GOOD REGISTRATION

Uniform tension web control, maintaining constant web tension in both the unwinder and rewinder.

HIGH PRODUCTION

Built-in remote control for variable speed printing press drive, producing an output of as many as 25,000 impressions per hour.

LONG LIFE, CLEANLINESS

All major rotating cylinders are mounted in fully sealed ball bearings and all minor rotating shafts run in cintered bronze bushings.

EXPERTS IN THIS LINE SINCE 1907

WE INVITE YOU TO DISCUSS YOUR PROBLEMS WITH US

THE HAMILTON TOOL COMPANY

HAMILTON, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers

INVITATION TO EXPLORE

Centuries ago, printing stirred the imagination of men with challenging concepts of great continents beyond the ocean horizons. Likewise, the printing crafts today are furthering man's knowledge of the world and all its wonders. In every direction, the printed word invites the public to share in the discovery of new methods and ideas for the fuller enjoyment of life.

Never have printing and paper meant so much to so many people as now. Never in world history has the demand for paper been so great. Gradually, of course, these increased requirements will be realized. West Virginia Pulp and Paper Company is directing all its resources and expanding its production to provide fine papers for the printer, advertiser, and packaging merchandiser.

Westvaco **Inspirations for Printers**, Number 160, presents an eye-filling exploration in "new worlds" of economic opportunity. It contains refreshing new concepts, and it charts new trade routes in printed salesmanship. Write or 'phone your distributor or one of the company addresses listed below. Your copy is waiting for you. It is your passport for a stimulating trip around the graphic arts world.

New York 17: 230 Park Avenue

Chicago 1: 35 E. Wacker Drive

Philadelphia 6: Public Ledger Building

San Francisco 5: 530 Market Street

WEST VIRGINIA PULP AND PAPER COMPANY



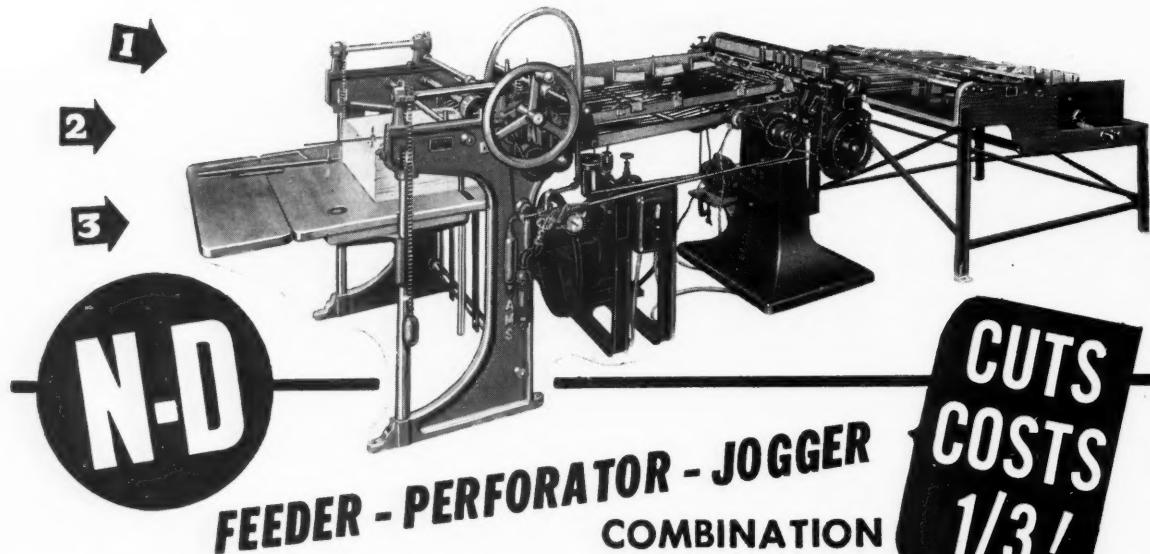
THE COVER ARTIST: Born in New Jersey, the son of a portrait painter, Frederick J. Waugh (1861-1940) won a reputation for his superb marine paintings. He studied at The Pennsylvania Academy of the Fine Arts and the Julian Academy in Paris. The winner of several exhibition awards, his work is represented in the nation's leading art galleries and in numerous private collections.



Rolling Surf by FREDERICK J. WAUGH • From the painting in The Milch Galleries, New York



WESTVACO INSPIRATIONS FOR PRINTERS • NO. 160



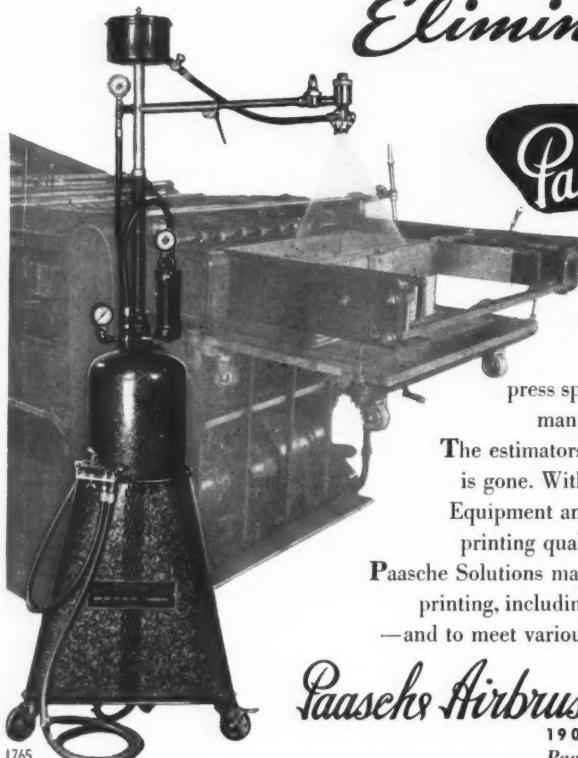
"We're mighty keen about it" states the Oconto Mfg. Co., well known Chicago finishers to the trade. "Installed by N-D as a complete unit, the combination of the McAdams Feeder and Jogger and the N-D ROTARY SLOT PERFORATOR has resulted in a saving to us of $\frac{1}{3}$ in operating time. Not only that . . . we are getting high production. Today the unit is handling 11x17 sheets, doing the feeding, perforating and jogging at

7,500 per hour." That's how one user feels about this splendid three-in-one unit. And those sentiments are echoed in the many installations already made. It's a time-saving, money-making outfit . . . speedy, accurate, thoroughly dependable . . . and pays a high dividend on the investment. Check into it. See how you too can profit. Write us for full information.

NYGREN - DAHLY COMPANY

1422-32 ALTGELD ST. CHICAGO 14, ILL.

- Automatic; quiet; easy-running.
- Perforator does Snap-out and Cut-out Slot Hole Perforating, crimping, slotting and scoring. Unequalled for strike-in work. Positive accuracy. Produces flat work, allowing perforating before printing.
- Easy to operate. So simple one operator can readily handle two machines.



Eliminate the Gamble OF INK OFFSET

Paasche's "NO-OFFSET"
PROCESS

You run no chance of the unforeseen need of smudge-sheeting with Paasche "No-Offset" Process Equipment.

Entirely eliminated is the old problem of ink offset. Full press speeds are maintained and delays formerly caused by ink manipulations are done away with. Delivery schedules are met.

The estimators dilemma—to figure slip-sheeting or not to figure it—is gone. With the unbeatable combination of Paasche "No-Offset" Equipment and Solution, shop costs are cut, press time reduced and printing quality improved.

Paasche Solutions may be used to prevent ink offset on any kind of printing, including metal foil and cellophane, food wrappers and containers—and to meet various climatic conditions.

Paasche Airbrush Co.

1905 DIVERSEY PARKWAY . . . CHICAGO 14, ILLINOIS
Paasche Airbrush (Canada) Ltd., 300 Main Street . . . Toronto 13

BRANCH OFFICES IN ALL PRINCIPAL CITIES • 42 YEARS AIRDEVICES PIONEERING



QUALITY WINS AGAIN!

It's the same breeze for all sailboats, yet one comes across the finish line before the others. All brands of coated blanks have to meet exactly the same pressroom conditions. But FALPACO Quality invariably finishes far out in front — both in printing and lithography. The reason is both simple and unique. It is the special coatings of Falpaco blanks which enable them to meet the most exacting requirements of both processes.



DISTRIBUTED BY AUTHORIZED PAPER MERCHANTS FROM COAST TO COAST.

FALULAH PAPER
COMPANY

NEW YORK OFFICE—500 FIFTH AVE., N. Y. 18 • MILLS—FITCHBURG, MASS.

When Writing These Advertisers, Please Mention THE INLAND PRINTER



COULD THIS BE YOUR HOUSE?

Now that the war's over and a lot more civilian goods are on the market, it's a big temptation to spend just about all you make, and not put anything aside.

But to fall for that temptation is plenty dangerous. It's like trying to live in the house above—a house that might come tumbling down about your ears at the first little blow of hard luck.

Right now the best possible way to

keep your finances in sound shape is to save regularly—by buying U. S. Savings Bonds through the Payroll Plan.

These Bonds are exactly like War Bonds. Millions of Americans have found them the safest, easiest, surest way to save. The U. S. A. protects every dollar you invest—and Uncle Sam gives you his personal guarantee that, in just ten years, you'll get four dollars back for

every three you put in!

If you stick with the Payroll Savings Plan, you'll not only guard against rainy days, you'll also be storing up money for the really important things—like sending your children to college, traveling, or buying a home.

So—anyway you look at it—isn't it smart to buy every single U. S. Bond you can possibly afford?

SAVE THE EASY WAY... BUY YOUR BONDS THROUGH PAYROLL SAVINGS
THE INLAND PRINTER



This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and Advertising Council





A Wide-Awake Printer Made a Suggestion...

Let's listen in...

"As you see on the chart, these U.S.E. *specialized forms* should help you speed operations, cut costs and avoid errors..."

* * *

The customer — tied up with manufacturing problems — didn't have time to analyze a top-heavy business system that had grown up during the war.

But a wide-awake printer stepped in and made some sound suggestions that revitalized the customer's entire business system... and resulted in profitable orders.

UNITED STATES ENVELOPE COMPANY
14 Divisions from Coast to Coast
SPRINGFIELD 2, MASSACHUSETTS

U·S·E Envelopes

Your 3-Fold Business Partner

Simple? Sure! For with the U.S.E. Envelope Analyzer Kit as a guide this printer couldn't go wrong. He knew he had check sheets that would give him all the right answers. He knew, too, that digging down into problems like these — showing customers how to save time and money by standardizing on envelopes for mailing, packaging and business systems — *builds good will*. And that's good business—for all concerned.

For a free copy, ask your Paper Merchant, or write us today.

Try this Quiz — it's fun. Send the coupon for free copies.

E-SPP



UNITED STATES ENVELOPE CO.
"Advertising Department"
Springfield 2, Massachusetts

Send me _____ copies of the U.S.E. Quiz Folder with an answer card — free.

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____



Ask the man who knows!

When you have a printing ink problem discuss it with the man who is qualified to give you sound advice. You'll find his experience in a specialized field of definite help.

Just as the pressman understands the functions of his press, the man who manufactures ink is fully aware that no single type of ink will perform satisfactorily on every job. Work-right and look-right inks are not the results of miracles or guesswork, but of experience and research by men who know how!

For the right answer to your printing ink problem—consult MORRILL.



GEO. H. MORRILL
GENERAL PRINTING INK COMPANY DIVISION

100 SIXTH AVENUE, NEW YORK 13, N. Y.

FACTORIES: Norwood, Mass. Chicago, Ill. Tacony, Phila., Pa.
San Francisco, Calif. Los Angeles, Calif.

BRANCHES: Boston New York Chicago Philadelphia
Detroit St. Louis Fort Worth San Francisco St. Paul
Los Angeles Seattle Toronto



CHEMICAL
CORPORATION

THE NEW *Cascade* EMBOSSOGRAPHER



FOR PROFITABLE *Raised Printing*

Here is the latest Embossograph for producing Raised Printing Effects. Improved design . . . High Speed . . . Economical . . . Roll it up to your press and you're ready to run off beautiful Raised Letter jobs that bring in the better price. Built from over 25 years experience in the Thermographic field. GOOD DELIVERIES—GET THE DETAILS TODAY!

EMBOSSOGRAPH PROCESS CO., INC.

251 WILLIAM STREET

NEW YORK 7, N. Y.

MACHINERY AND EQUIPMENT

CHEMICALS, METALS, SUPPLIES

for

Printers, Lithographers, Photo-Engravers,
Electrotypers, Stereotypers, Artists

Dealers and Distributors for most of the leading American manufacturers of Graphic Arts equipment. Ask for what you need—we either have it or know where to get it.

We Buy and Sell Used Equipment

**E. H. WALKER
SUPPLY CO.**



140 Que St., N. E. Washington 2, D. C.
Branch: 614 E. Main St., Richmond 19, Va.

"I want to show a customer some of our best samples"

"Be sure to include those jobs we did on **TICONDEROGA TEXT**"



Right you are, Mr. Printing Shop Foreman! **TICONDEROGA TEXT** does give printed matter every advantage. For this top-ranking favorite among watermarked text papers is as noteworthy for good looks as for printing qualities. Deckle or plain edge. Whether line-cuts and type by letterpress, offset-lithography or photogravure—you can be sure of brilliant results every time. Choose a laid or wove finish in any of seven attractive colors (or really white white). Each will lend the proper touch of distinction to booklets, announcements, menus—doing credit to your reputation as a printer.

With current conditions, we cannot say there is enough **TICONDEROGA TEXT** for all who want it. Everything possible is being done to balance supply and demand while maintaining the quality standards of the world's largest maker of paper. International Paper Company, 220 East 42nd Street, New York 17, N.Y.





The men on the machines are always glad to see the dolly roll in with Blatchford Metal . . . it means they're getting the makin's for clean-cut, solid, perfect-printing type and slugs. And it means turning copy into type at the most-ems-per-hour rate. Blatchford is well-balanced, free-flowing, top-quality metal.

NATIONAL LEAD COMPANY

Baltimore • Chicago • Cincinnati • St. Louis

E. W. BLATCHFORD COMPANY • New York

MORRIS P. KIRK & SON, INC. • Los Angeles

AMERICAN LEAD CORPORATION • Indianapolis

LINOTYPE • MONOTYPE

INTERTYPE • LUDLOW

Blatchford
METAL



Craftsmanship

IS AN ATTITUDE!

"Johnsonized" for over 40 years has been the craftsman trade name for rebuilt printing, binding and typesetting machinery with intelligent, experienced, and interested installation service.

DEALERS AND AGENTS FOR—

Hamilton Mfg. Co.

Rosback Company

Chandler & Price

Vandercook Proof Presses

Challenge Machinery Co.

Hickok Ruling and Binding

Morrison Wire Stitchers

machinery

Acme Staplers

H. B. Rouse equipment

C & G Saw Trimmers

Bauer Type Foundry

Nolan Routers, etc.

Stereo casting boxes

Toledo Routers

Numbering machines

C. I. JOHNSON

MANUFACTURING COMPANY

Johnsonized Machinery—Complete Printing Office Outfitters

145 SO. WABASHA STREET

LOCAL AND LONG DISTANCE PHONE CEDAR 2541

ST. PAUL 1, MINNESOTA



SPEEDS ALL MECHANICAL PHASES OF PRESS WORK

Chapman Static Neutralizer, absolutely safe, simple — no moving parts — eliminates static under any weather conditions, at any time of year, in any climate. Fully guaranteed.

Presses can be speeded up

Feeding is aided: Sheets will not crumple or miss

Sheets are delivered without clinging to strippers and guides

Sheets will not stick to the pile, and are readily jogged

Reduces fire risk on gravure presses

No pressroom complete without it.

For all flat bed and rotary presses
Letterpress—Offset—Gravure

★ IN WORLDWIDE USE FOR FORTY YEARS ★

CHAPMAN ELECTRIC NEUTRALIZER CO.
BOX 268, PORTLAND 6, MAINE

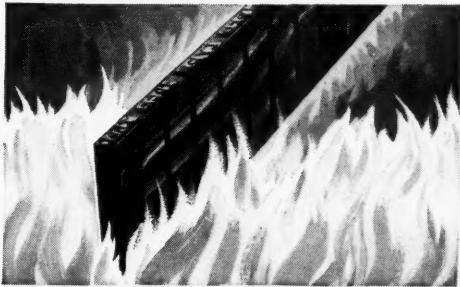


Test your word knowledge of Paper and Printing



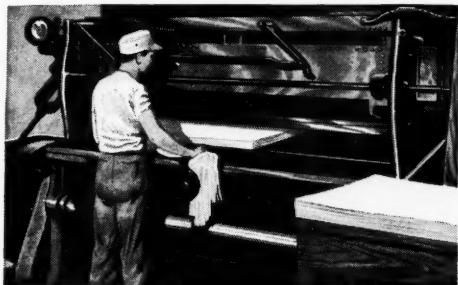
1. Vignette

- Burnished edge of a halftone
- Artist's reducing glass
- Soft, etched-away edge of a halftone



2. Hell Box

- Linotype melting pot
- Receptacle for waste printing metal
- Pulp mixer used in paper making



3. Furnish

- Scrap from a paper cutter
- Mixture of paper stock ingredients
- A glossy coating used in printing



4. Trufect

- Type of anastigmatic camera lens
- Color-corrective filter
- Name of an ultra-quality printing paper

ANSWERS

1 Vignette is the edge of a halftone re-etched until it fades out softly. For beautiful halftone reproduction, fine printers prefer the resilient body, smooth surface and controlled ink affinity of lustrous Levelcoat.

2 Hell Box to a printer, means a receptacle for metal waste. "Waste" is a word which has no association with paper when Levelcoat is used. For Levelcoat is recognized for its superior runability — gets *more effective* impressions out of every ream or roll.

3 Furnish is the mixture of paper ingredients in stock suspension, a cardinal factor in paper quality.

4 Trufect is the finest quality grade of Kimberly-Clark Levelcoat printing paper. Amazingly uniform from ream to ream, TRUFECT provides a clear, rich medium for more effective printing.

Free! An intriguing Quiz Book with 24 more questions to test your word knowledge of paper and printing. Write for your copy today.

Levelcoat*

PRINTING PAPERS

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.



KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN

*TRADE MARK



Greetings
 TO THE
 INTERNATIONAL
 ASSOCIATION
 OF
 PRINTING HOUSE
 CRAFTSMEN
 IN MONTREAL

★
 SHARE
 YOUR INK PROBLEMS
 WITH



INK & COLOR COMPANY, INC.
 305 EAST 45th STREET
 NEW YORK 17, N. Y.

RICHARD'S ELECTROMATIC

**DOES EVERYTHING
3 MOTORS**

**SAWS, TRIMS,
ROUTS, PLANES,
MORTISES, ETC.**

**A
DELUXE
MACHINE**



**ASK FOR
"55"
CATALOG**

J. A. RICHARDS CO. KALAMAZOO, MICH.
13F



Craftsmen
Choose TOMPKINS

THEIR LEADING SOURCE OF PRINTING AND BINDING EQUIPMENT

CHANDLER & PRICE COMPANY
 HAMMOND MACHINERY BLDRS.
 THOMPSON CABINET COMPANY
 PAASCHE AIRBRUSH COMPANY
 PRINTING MACHINERY CO.
 M & L TYPE FOUNDRY
 H. B. ROUSE & COMPANY
 LITHO EQUIPMENT & SUPPLY
 SOUTHWORTH MACHINE CO.

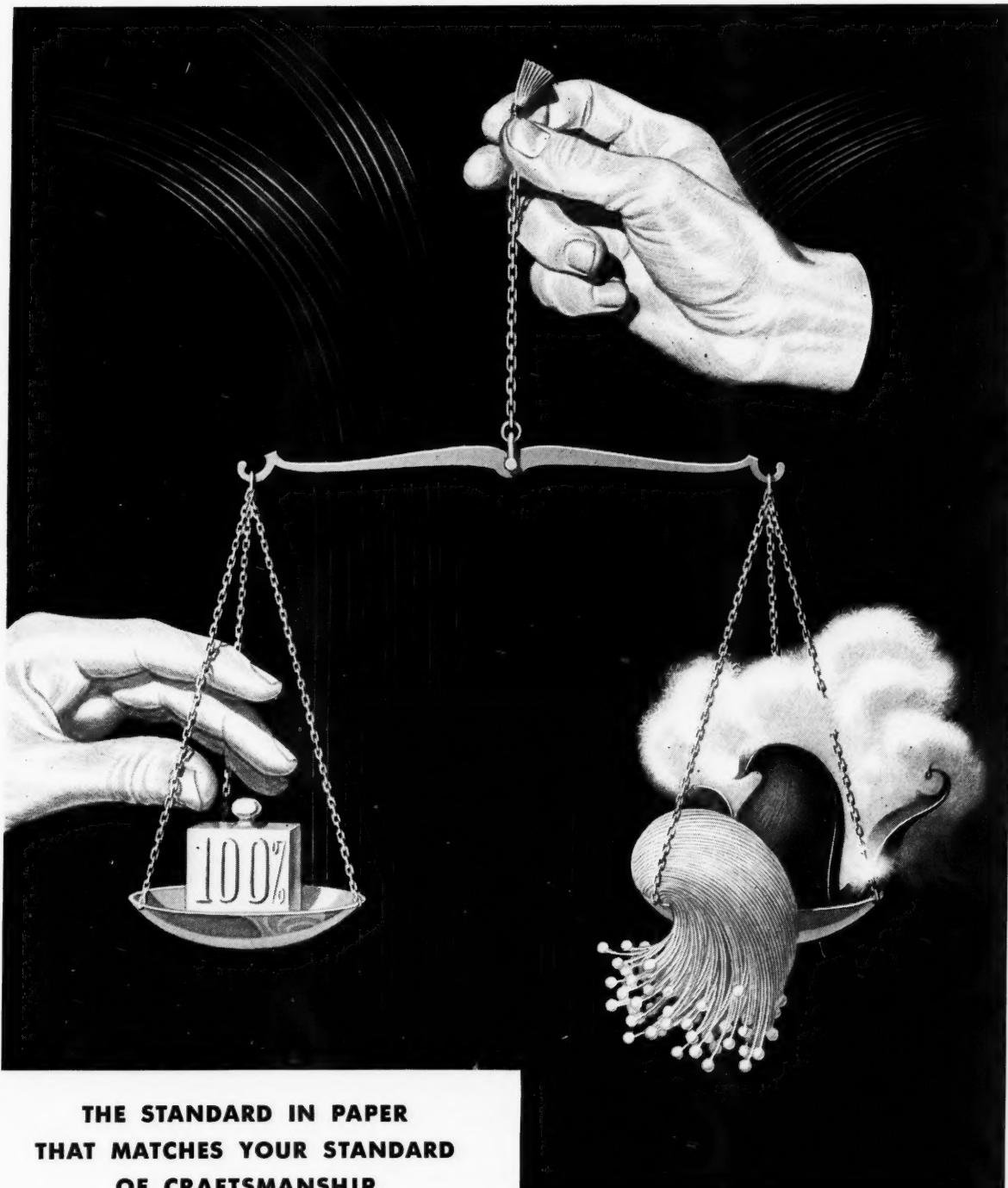
NOLAN MACHINERY COMPANY
 PIONEER MANUFACTURING CO.
 NYGREN-DAHLY COMPANY
 F. P. ROSBACK COMPANY
 MILWAUKEE SAW TRIMMER CORP.
 JOHN J. PLEGER COMPANY
 PRINTERS SUPPLY COMPANY
 VANDERCOOK & SONS
 LYON METAL PRODUCTS, INC.

ARE A FEW OF THE WELL KNOWN FIRMS WE REPRESENT

★ **HIGH PRICES PAID FOR ALL KINDS OF PRINTING EQUIPMENT** ★

Authorized Dealer No. 121 for Government War Surplus Machinery

TOMPKINS
PRINTING EQUIPMENT COMPANY
 1040 WEST GRAND BLVD., DETROIT 8, MICHIGAN



**THE STANDARD IN PAPER
THAT MATCHES YOUR STANDARD
OF CRAFTSMANSHIP**

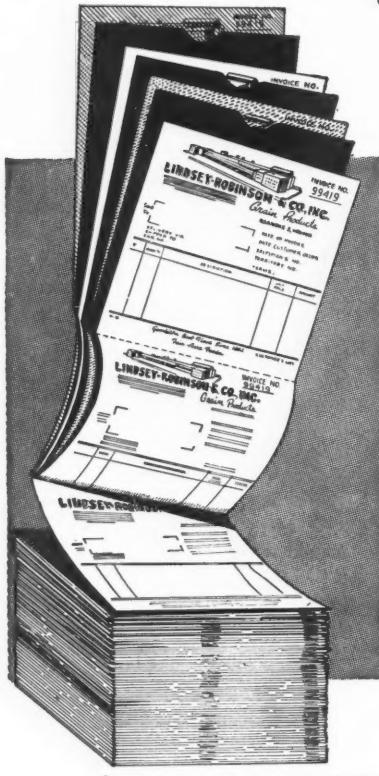
Crane's Papers are made to a standard of excellence that has been maintained with fidelity for 145 years. It is the sole and single standard of cotton and linen fibres, the only time-tested materials from which paper can be made. Papers so made offer you the means to match

your own standard of excellence and lift your production to the level of craftsmanship in fine printing.

CRANE'S FINE PAPERS
MADE IN DALTON, MASSACHUSETTS SINCE 1808

Please Mention THE INLAND PRINTER When Writing to Advertisers

FASTER BILLING FOR Your Customers!



"HANO CONTINUOUS
CARBON FORMS"

REPEAT PROFIT For You

Your customer saves time and stops errors - - - you profit, not once, but on the repeat orders as well.

Hano Lithographed Forms are printed, billed and shipped in your name. If you are located outside of New York City or New England, write today for complete details of our dealer offer.

VISIT OUR DISPLAY
National Stationers' Exhibit
Chicago, Sept. 30 to Oct. 3



PHILIP HANO COMPANY
INCORPORATED
HOLYOKE, MASS.

Pat'd—Pats. Pend.

FLEXLOC

"... thin nuts made thus,
are especially superior."

That's only one of the many reasons why "Flexloc" self-locking nuts will prove a wise buy. Just look at these advantages:

- ✓ It's all in one chunky piece and can, therefore, stand up under severe punishment
- ✓ Every thread—including locking threads—takes its share of the load
- ✓ Its construction is especially advantageous for maximum strength and dependability of thin nuts
- ✓ It accommodates itself to a very wide range of thread tolerances—from low No. 1 to high No. 3
- ✓ It can be used over and over again without losing its ability to lock
- ✓ It is not affected by temperatures likely to be met within the field of Mechanical Engineering
- ✓ Being a "stop" nut, it stays locked in any position on a threaded member
- ✓ It can be made of any of the conventional nut materials. Sizes from No. 6 to 1" in diameter; millions upon millions in use. Write for Bulletin 582. The "Flexloc" line includes "Unibolt" screw and "Hallowell" Shop Equipment Products are also made by us. "Unibolt" and "Hallowell" products are sold entirely through distributors.

OVER 43 YEARS IN BUSINESS

STANDARD PRESSED STEEL CO.

JENKINTOWN, PENNA., BOX 740

BOSTON • CHICAGO • DETROIT • INDIANAPOLIS • ST. LOUIS • SAN FRANCISCO

publishers of fine books like

Graphic

for titles and other uses in fine book printing where proper display is associated with good taste in typography of the modern trend

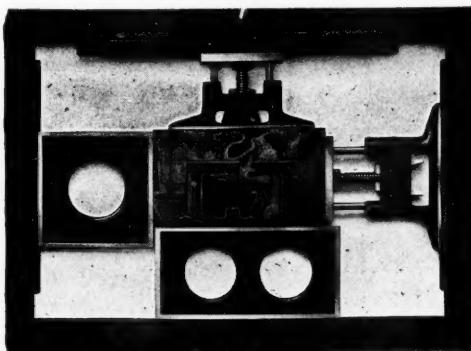
Graphic Light • 101
Graphic Bold • 104
from 12 to 48 point

Consult your dealer
or write direct to

Baltimore Type

15-17 S. Frederick Street, Baltimore 2, Md.

 A BALTOYPE PRODUCT 



SAVE TIME, REDUCE COSTS, GET
BETTER PRINTING WITH



Job Locks

These dependable lock-up devices have assumed new importance in these days of hair-trigger precision. A supply of each of the five sizes is a "must" in most large shops. And what's good for the big, efficient printer is even better for the small operator. It's one point at which efficiency may be brought to its peak.

MORGANS & WILCOX

MANUFACTURING COMPANY
MIDDLETOWN, N. Y. DEPT. I

PRINTERS' SUPPLIES SINCE 1878

WHEN YOU NEED
A GOOD **BLACK**



Ideal Rollers

GRAPHIC • INKMASTER (VULCANIZED OIL)

Economical • Efficient • Dependable
Ideal Graphic form rollers and Ideal Inkmaster (vulcanized oil) distributors will keep your letterpresses producing high-quality work at production speeds in any kind of weather.

IDEAL ROLLER & MANUFACTURING CO.
Chicago 8, Illinois • Long Island City 1, N.Y.

LETTERPRESS OR
OFFSET

Call Gaetjens, Berger & Wirth, Inc., manufacturers of a full line of quality inks for nearly a century and a quarter

GAETJENS, BERGER & WIRTH, INC.

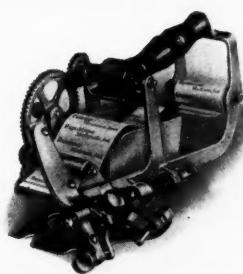
Quality Inks Since 1823

Brooklyn 1, New York—35 York St.
Chicago 5, Illinois—538 South Clark St.

THE WING ALUMINUM MAILER

GOOD
DELIVERY
ON
MOST
SIZES

REPLACE
THAT
OLD
WORN-OUT
MAILER
NOW



CHAUNCEY WING'S SONS
GREENFIELD, MASS.

CHEMICAL COLOR & SUPPLY DIVISION

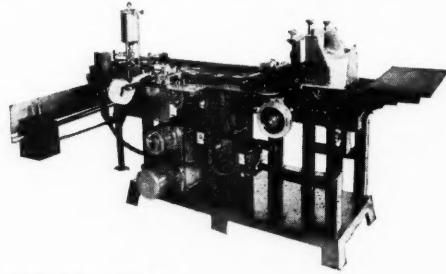
SUN CHEMICAL
CORPORATION

*Greets the Members
at the
27th Annual Convention
of the
International Association
of
Printing House Craftsmen
to be held at
Montreal, Canada
on September 8, 9, 10 and 11*

★
MANUFACTURERS OF A COMPLETE LINE
OF PRINTING AND LITHOGRAPHIC
INKS, COMPOUNDS AND DRIERS

★
2820 W. Grand Avenue, Chicago 12, Ill.
TELEPHONE—EVERGLADES 2015

Back again! In Limited Numbers!



ORDER NOW!
NEW IMPROVED, HIGH-SPEED
CHESHIRE MAILING MACHINES

AUTOMATICALLY CUT AND ATTACH
ADDRESSED LABELS TO ANY PUBLICATION

- The Automatic "DICK" Mailer.
- Proved by years of service to largest publication printers.
- Late design labeling head increases efficiency.
- Extremely high speed—real labor saver.

Write your requirements to:

CHESHIRE MAILING MACHINES

1415-25 WEST ALTGELD ST., CHICAGO 14, ILL.

Let us do the

STRINGING

(INCLUDING PUNCHING)
of your straight cut and die cut booklets, folders, pamphlets and card-tags, in white and colored cotton and rayon strings. Tied in 50's or 100's and packed in plain boxes.

DIE CUT TAGS
We also manufacture printed and die cut tags, strung, complete, ready for use.

SHIPPING TAGS in 20 Colors
All sizes, grades and weights: single or in gangs. Plain or printed, strung or wired. Also Tag envelopes of every kind.
Modern high speed equipment and facilities for runs from a thousand to a million.

LET US QUOTE YOU

STANDARD TAG CO.
ESTABLISHED 1878

TAG MAKERS AND STRINGERS
MODERN FACTORY AT:
65 DUANE STREET, NEW YORK 7, N. Y.
BET. B'WAY & LAFAYETTE ST. WO 2-3296

Copyright 1948 Standard Tag Co.

TAG CONVENTING YOUR STOCK **CORNER CUTTING** **PATCHING & EYELETING** **STRINGING AND WIRING**

Tags converting your plain or printed stock

We Buy and Sell

PRESSROOM AND BINDERY EQUIPMENT

Do you need equipment? Do you have machinery for sale? Consult us in either case. We deal in new and rebuilt machinery for printers, binders, book manufacturers, folding carton manufacturers, and allied trades.

FOR SALE

MANY LATE MODELS

Automatic Cylinder Units; Paper Cutters . . . lever and power; Linotypes; Intertypes; Folders and Stitchers; and Many Other Items.

WANTED

SINGLE UNITS OR COMPLETE PLANTS

We are particularly interested in buying large size single or two-color MIEHLE or BABCOCK presses.

NEW

We also represent several well-known manufacturers of new printers' equipment:

Vandercook and Sons—Proof Presses

Hammond Machinery Co.—Saw Trimmers, Easy-Kasters & Routers

F. P. Rosback Co.—Automatic Stitchers, Perforators & Punches

H. P. Rouse Products—

Berry Co.—Paper Drills

Thompson Cabinet Co.—Composing Room Equipment

WRITE OR PHONE

FREMONT 5100

NORTHERN MACHINE WORKS

MARSHALL AND JEFFERSON STS.

PHILADELPHIA 22, PA.

The  *Craftsman*

LINE-UP AND REGISTER TABLES

Built in three distinct models to more adequately meet the individual requirements for Letterpress, Offset, Photo-Lithography, Planograph and Photo-Engraving.

CRAFTSMAN LINE-UP AND REGISTER TABLE

Used mostly for letterpress: Book, Catalog, Color Register, Combination Forms, Layouts, etc.

CRAFTSMAN OFFSET TABLE

For Paper, Plate and Negative Ruling: Preparatory Layouts, Multiple Layouts, Cross Rule Forms, Color Register, etc.

CRAFTSMAN PHOTO-LITH TABLE

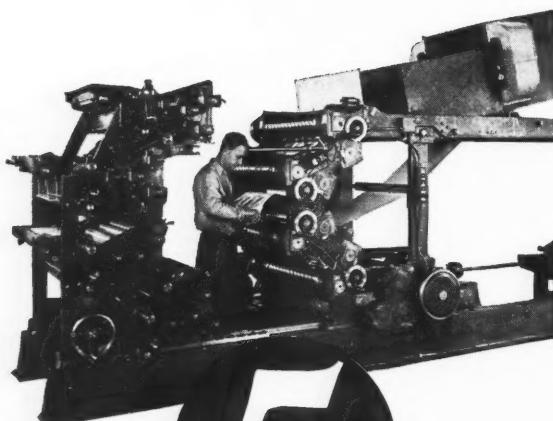
For Paper, Plate and Negative Ruling: Letterpress and Offset Work, Opaquing, Masking, Combination Forms, Color Register, etc.

THE CRAFTSMAN LINE-UP TABLE CORPORATION

FACTORY AND GENERAL OFFICES: 49 RIVER STREET, WALTHAM 54, MASS.

PHILADELPHIA SALES OFFICE
MR. JOHN FARNSWORTH,
BOURSE BUILDING,
PHILADELPHIA, PA.

CHICAGO SALES OFFICE
MR. PAUL M. NAHMENS,
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CHICAGO, ILLINOIS.

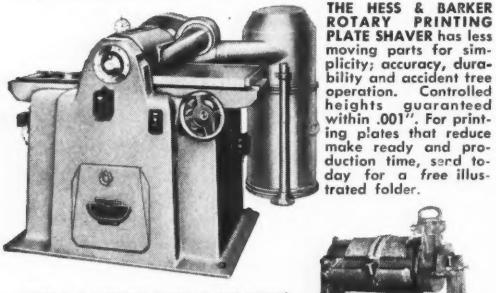


Printing Press Features

That Greatly Reduce Production Costs
on 4 to 6 Color Rotary Press Printing

- 1 Easy to make ready. All you need do is unlock the ink carriage. Turn the carriage hand wheel. Step in, register plates, adjust ink roller or raise tympan sheet.
- 2 Full view ink fountains, with micrometer control, are adjustable while the press is in motion.
- 3 Perfect register is guaranteed on sheet delivery or automatic hydraulic rewind.
- 4 Because of the specially designed tooth in Hess & Barker's bull gear, you are guaranteed 100% hair line register all through the job, at exceedingly high speeds. You make no adjustments when the speed is changed on Hess & Barker's press.
- 5 Long, steady, trouble free runs, on glassine paper or stock up to 240 lb. basis, have for the past seven years been produced at cost well under all competition.

To fully appreciate the capacity, exceedingly high speed and very low operating cost of Hess & Barker's 4 to 6 color rotary printing press, you should see the press in operation and this you are most cordially invited to do. Telephone or write for a demonstration time convenient to you.



HESS & BARKER'S NEW PLATE REGISTERING MACHINE registers plates swiftly, accurately, safely for little money. Ask for free illustrated folder.

A full color booklet will be sent FREE on request.

HESS & BARKER

PRINTING PRESS & EQUIPMENT MANUFACTURERS
212-22 S. Darien St., Philadelphia 7, Pa.
Telephone: Pennypacker 5-4070

CASH IN ON THE EXTRA PROFITS WHEN YOU SELL A NUMBERING JOB!

Numbered work is easy and profitable too. when you use Roberts typographic numbering machines because:

- 1 The investment required for new Roberts machines is small.
- 2 Machine life is longer because plunger drives actuating pawl swing directly—thus eliminating lost motion and minimizing wear.

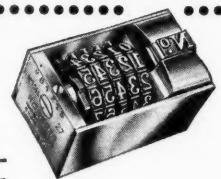
Have you printed an unusual numbering job lately? Why not send us a sample?

ROBERTS NUMBERING MACHINE CO.

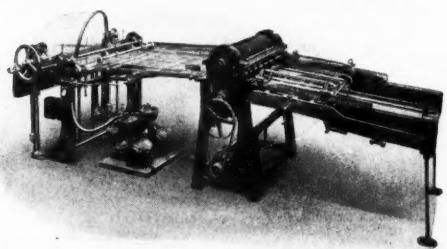
697 JAMAICA AVENUE
BROOKLYN 8, N. Y.

YOUR CHOICE:

- 1 Forward or backward movement.
- 2 Roman or Gothic style figures.



PERFORATE WITH THE HICKOK 1844 FEEDER AND LAYBOY 1946



1. Built for all makes, styles and sizes of perforators.
2. Weight of paper or index limited only by capacity of perforators.
3. Greatly increases speed of production.

Write for Details

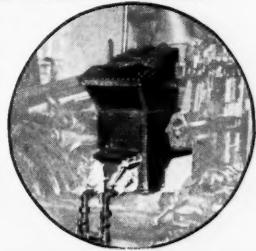
THE W. O. HICKOK MFG. CO.
Harrisburg, Pa., U.S.A.



**YOUR Newspaper Can Make
A GOOD LASTING IMPRESSION
With MONOMELTED Type**

FOR AN ATTRACTIVE, clean-cut newspaper that will make a *lasting* impression, start with crisp, solid Monomeltd slugs. Equipped with MONOMELT your present line-casting machine will produce the kind of slugs needed for printing a sharp, readable page. By supplying balanced, *automatically-fed* type metal at a consistently correct temperature, Monomelt assures finer type and increased machine output.

WRITE TODAY for new Monomelt bulletin just off the press. Tells how Monomelt can improve your paper and save you money, too.



THE MONOMELT COMPANY, INC.
1612 POLK STREET NORTHEAST MINNEAPOLIS 13, MINNESOTA



SYNTRON

"VIBRATING"

PAPER JOGGER

for Ease, Speed and Economy

—in handling all types of stock, from onionskin to heavy board.
—at the press or the cutter.

SYNTRON-patented "Controlled Vibration" also quickly aligns troublesome snap-outs, carbon interleaves, etc.

WRITE FOR DESCRIPTIVE FOLDER

SYNTRON CO.

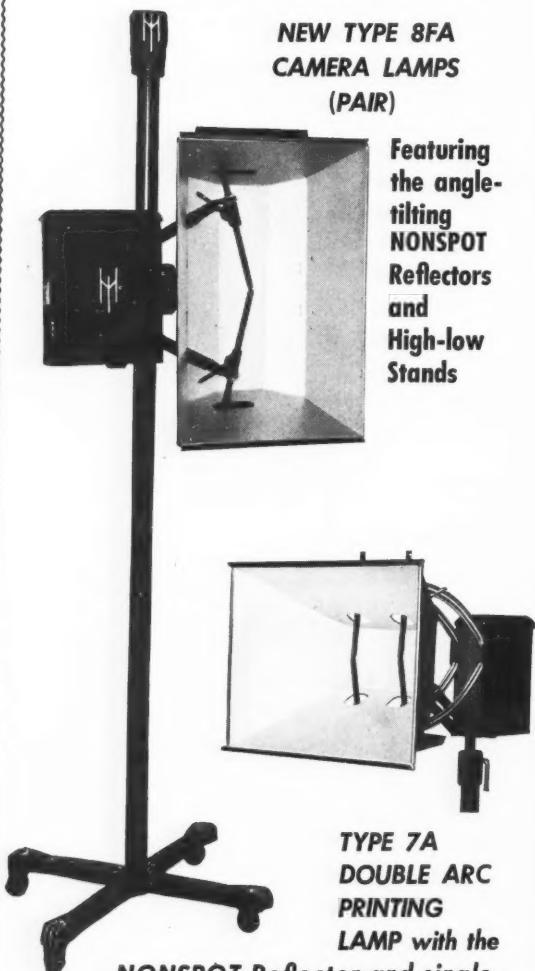
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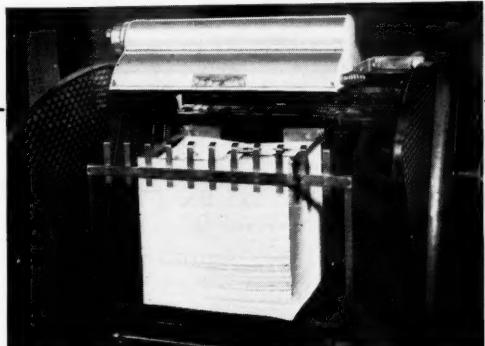
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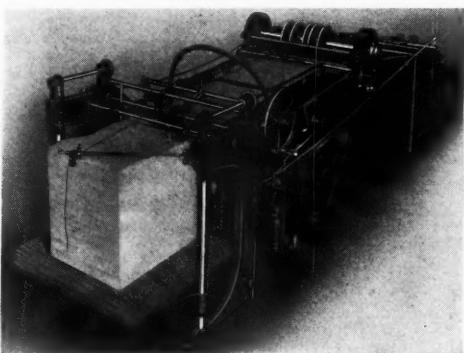
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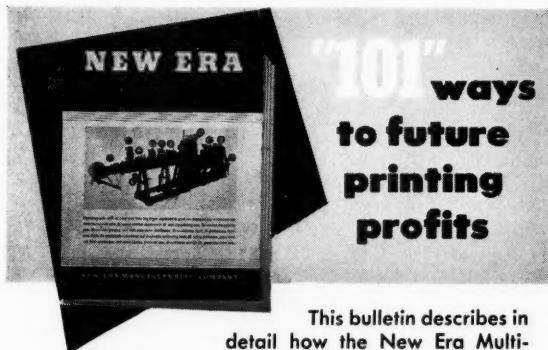
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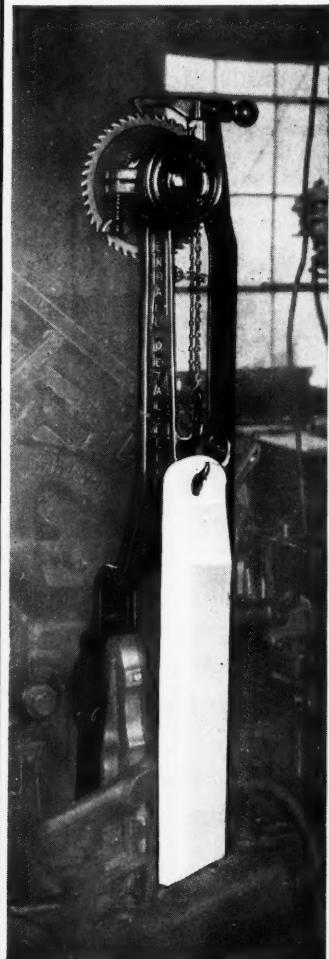
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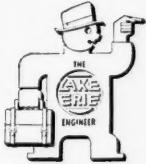
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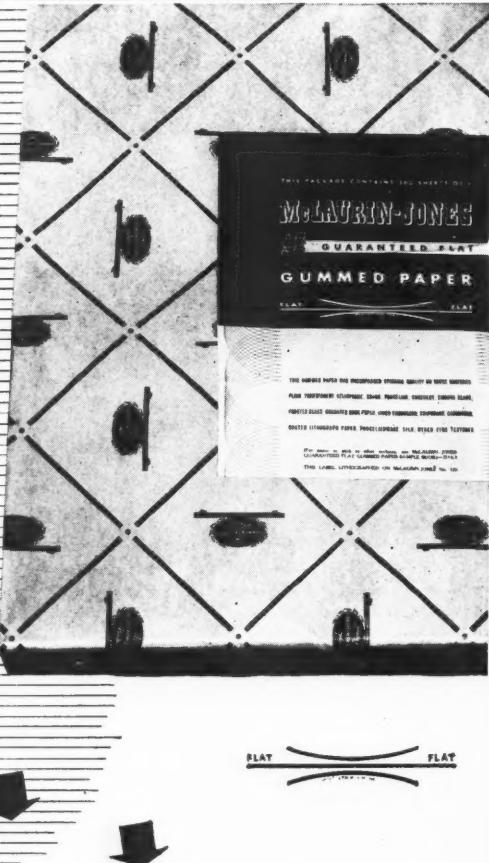
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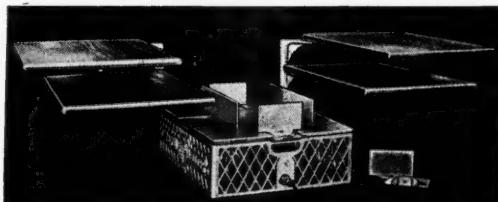


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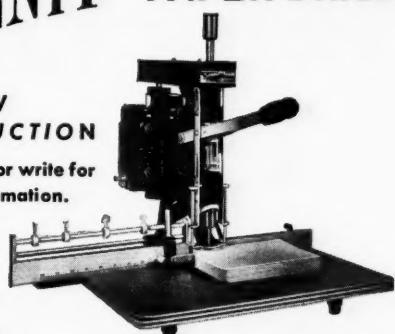
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"Books Bound by Us Are Bound to Satisfy"

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(Continued on next page)



Printers are being handicapped by the present inadequate supply of good printing papers—but not so much as they would be handicapped by a scarcity of orders for printing.

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Classified Buyers' Guide (continued)

FOR SALE (Continued)

• **MONOTYPE** for casting rules, leads, slugs, items upon items. Buy or Sell. Why not write Printer's Trouble Shooter, New Haven, Conn.

• **DIRECT CURRENT CONTROL BOX** for style B Kelly; also gas crucible for Ludlow. American Poster & Printing Co., 1012 Pacific Ave., Dallas 2, Texas.

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• **LINOTYPE — INTERTYPE KNIVES** made new again by precision grinding. Mail pair side knives and back knife parcel post prepaid with check of \$4.00. We will renew and mail back prepaid same day received. Money back, if not satisfied. Printers Supply Co., 10 White St., New York 13, N.Y.

HELP WANTED

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Classified Buyers' Guide (continued)

HELP WANTED (continued)

• **BOOKBINDERS: PAPER STOCK AND FINISHING MAN** in medium-sized, well-equipped shop doing better class general commercial work. Equipment consists of Model "O" Cleveland folder, rotary perforator, power punch, #4 Boston stitcher, power cutter and other miscellaneous finishing items. All equipment in good condition. Work consists of receiving and caring for paper stock, preparing for press, and finishing for delivery. Position is open now, is steady and permanent. Clean shop and good working conditions. Normally 5-day 40-hour week, now 50 hours. City of 22,000, excellent schools and living conditions. Must be capable and willing to do good clean work. Must be steady and of good habits. The Findlay Printing & Supply Co., 406 S. Main St., Findlay, Ohio.

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• **PRESSMAN**—with type experience for vertical and automatic platen. Permanent for a man good on presswork and occasionally helpful otherwise. Write full details and salary. Kennedy Printers, 577—16th St., Oakland, Calif.

• **PRESSMAN—UNION FOREMAN** for well rated California printer with vertical and 10x15 Rice unit. \$74.60 for 33 hours. Give apprentice training, reference and if any lockup and cutting. Write Box S-973 % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Ill.

• **HIGH GRADE PRESSMAN** to take charge of Miehle cylinders and Miller two-color. Write Stamats Publishing Co., Cedar Rapids, Iowa.

• **ENGRAVER**: To make greeting card embossing dies; opportunity for an Engraver to make a permanent affiliation with a large company. In reply state complete qualifications. Salary. Write Box S-964 % The Inland Printer.

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(Continued on next page)



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Guarantee

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ROUND OR FLAT

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Classified Buyers' Guide (continued)

HELP WANTED (continued)

• **WANTED—LINOTYPE OPERATOR** who is general floor man. Must have good sober habits. Airmail qualifications in application to Nome Nugget, Nome, Alaska.

• **LINOTYPE OPERATOR** for permanent situation doing commercial and publication work. Send full particulars including experience and wages expected. Mr. Low, Comfort Printing and Stationery Company, 200 South Seventh St., St. Louis 2, Missouri.

• **PRINTER**—One with publication experience preferred. Situation is permanent and has excellent possibilities to good man. Include in first letter experience and wages expected. Mr. Low, Comfort Printing and Stationery Company, 200 South Seventh St., St. Louis 2, Missouri.

• **OFFSET PRESSMAN**, experienced. This department is expanding and has an opening for first class pressman. Write full particulars in first letter including experience and wages expected. Mr. Low, Comfort Printing and Stationery Company, 200 South Seventh St., St. Louis 2, Missouri.

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• **WANTED: PRODUCTION MAN** for trade publication house doing several monthly magazines, commercial printing and two newspapers. Good opportunity for producer. Mr. Lee, A. J. Shotwaler Co., Dalton, Ga.

• **LINOTYPE OPERATOR WANTED:** Competent man wanted to work in small commercial union shop in South Texas. Good working conditions. Write Box S-969 ½ The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

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THE BROWN-BRIDGE MILLS, Inc., TROY, OHIO

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ADDRESS _____

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TYPEFOUNDERS (Continued)

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• **DURABLE FOUNDRY TYPE**. Circular on request. Northwest Type Foundry, Minneapolis 15, Minnesota.

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CLASSIFIED BUYERS GUIDE (Continued)
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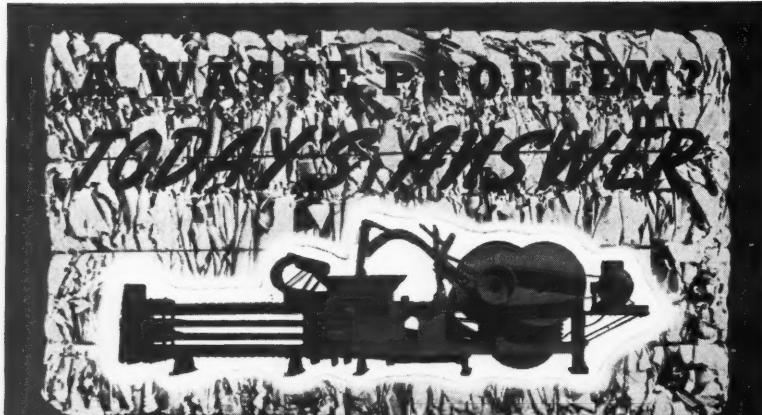
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**Rising
Bond**

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Ask your printer . . . he KNOWS paper!

Rising Paper Company, Hinsdale, Mass.

Here's the **Rising** advertisement for September appearing in executive, advertising, sales and sales promotion publications.



Rising Papers

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The Inland Printer

VOL. 117 * SEPTEMBER, 1946 * NO. 6

THE WORLD'S LEADING BUSINESS AND TECHNICAL
JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

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THE INLAND PRINTER, September 1946, Volume 117, Number 6, Published monthly by the Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Horace T. Hunter, President; John R. Thompson, Vice President; J. L. Frazier, Secretary. (Eastern Office: 522 Fifth Avenue, New York City.) Subscription Rates: for United States and countries within postal union, including Spain: one year, \$4.00; two years, \$7.00; three years, \$10.00; single copy, 40 cents. Canada: \$4.50 a year; single copies, 45 cents. Foreign: \$5.00 a year; single copies, 50 cents. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care.

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TIPS FROM TYMPAN ALLEY

ABOUT PAPER STOCK



DETERMINING GRAIN: It is not necessary to tear a sheet of paper to determine the grain. Bend the sheet, first in one direction, then in the other. The sheet will offer more resistance when bent across the grain than when bent with it.



MOISTURE CONTENT: To judge moisture content of paper, take a paper dagger and push it into paper at various points. Stock should register between five and six points of moisture.



DRY PAPER: Paper showing a tendency to split during the run has lost too much of its moisture content. This causes it to become dry and brittle. **COLD PAPER:** Paper shipped during winter or left in unheated storage space must be conditioned before it can be used. When a cold skid is brought into a warm plant, condensation invariably takes place. Allow paper to become "conditioned" before removing wrappers. The moisture-proof wrappers will protect the paper. Otherwise, the outer edges of the sheets will absorb the excess moisture and become wavy.



EXCESS MOISTURE: Paper with too high a moisture content is difficult to handle. It will swell, curl, warp or become wavy and defy attempts to secure accurate register. The extent to which dry or humid conditions affect a sheet of paper depends on several factors, the most important are: 1. The kind of pulp from which the paper is made. 2. The amount of hydration or length of beating time to which it is subjected. 3. The amount of filler used in the formula. 4. How two-sided the finish sheet may be.

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